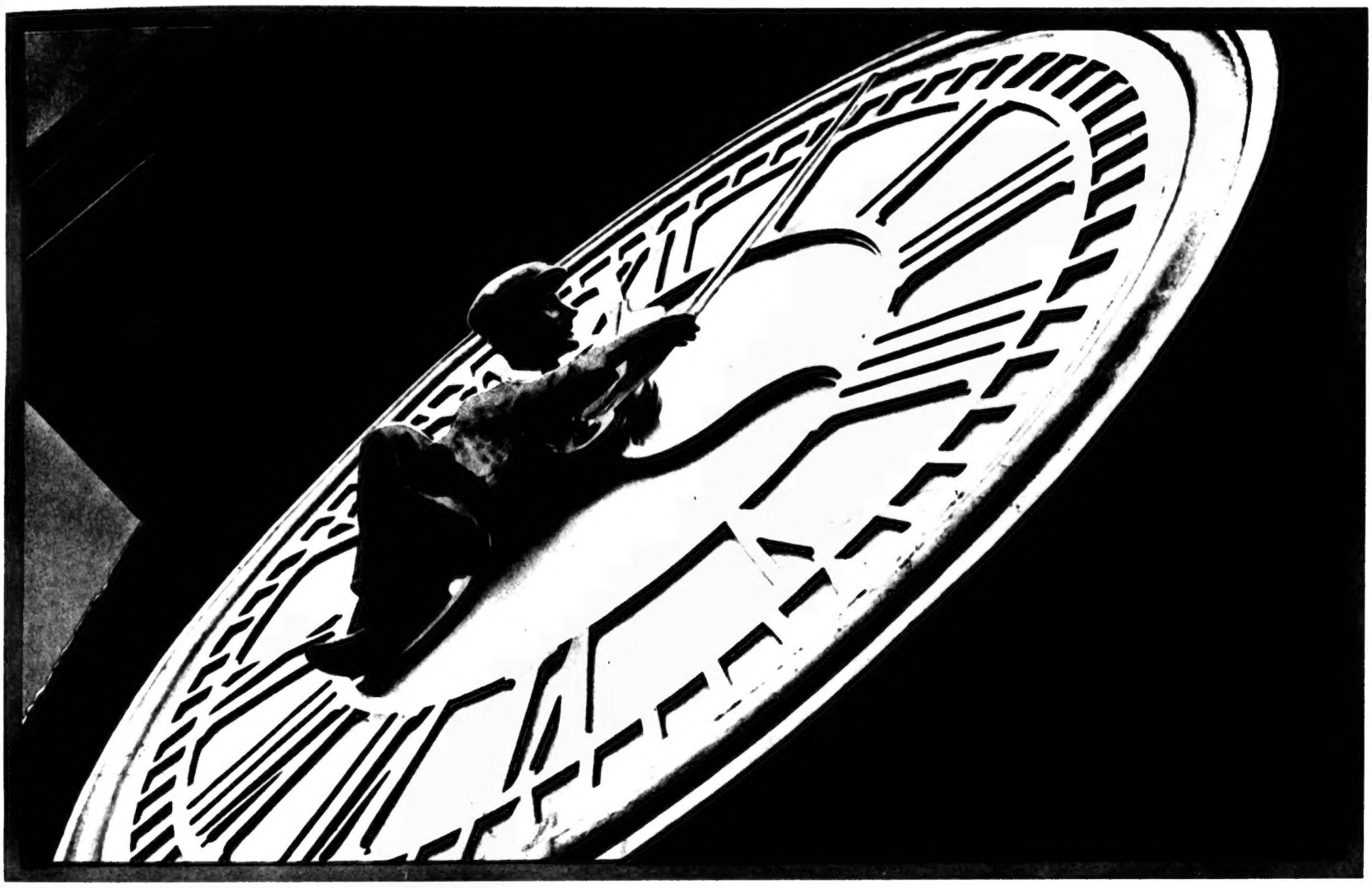
Kine WEEKLY

BRITISH PRODUCTION REVIVES

See page 3



CLOCKS ARE GOING BACK....

but M-G-M goes FORWARD... FAST and FURIOUS!

Trade show: **WEDN. NEXT**
CAMBRIDGE THEATRE . . . 3 p.m.

TIME AND TIDE waits for no man . . . but, oh boy "THE WOMEN" . . . IT'S WORTH WAITING FOR!
The way . . . TODAY'S TRADE SHOW at the EMPIRE . . . "EVERY OTHER INCH A LADY" (Times: 10.45 a.m., 12.50, 3.0, 7.20 & 9.30 p.m.)

Joyce Jeffreys
SUNDAY PICTORIAL
Says —

"IT'S SO GOOD IT'LL TAKE YOUR MIND OFF THE WAR"

A. E. Wilson, "THE STAR"
"BY FAR THE BEST SCREEN PERFORMANCE OF THE WEEK IS GIVEN BY FLORA ROBSON IN "POISON PEN" . . . THE FILM HAS A MOVING CLIMAX, IN WHICH MISS ROBSON ACTS WITH A BLAZING SPIRIT."

C. A. Lejeune, "THE OBSERVER"
"FLORA ROBSON'S PERFORMANCE AS THE WARPED HEROINE . . . A TOUR DE FORCE . . . THE FILM IS CHARGED WITH ATMOSPHERE; YOU CAN REVEL IN ITS SUSTAINED MOOD OF SUSPICION AND TERROR AND FRUSTRATION."

Michael Driver, "REYNOLDS NEWS"
"FOR REAL DRAMA 'POISON PEN' IS HARD TO BEAT. IT MAY NOT BE A SLICE OF LIFE YOU LIKE —BUT IT IS DEFINITELY LIFE . . . SOMETHING TO SEE AND TO REMEMBER."

Isolene Thompson, "THE SUNDAY EXPRESS"
"THIS IS GRAND MELODRAMA RIGHT TO THE END . . . THE SISTER, MAGNIFICENTLY PORTRAYED BY FLORA ROBSON."

Guy Morgan, "DAILY EXPRESS"
"FLORA ROBSON TOLD ME JUST BEFORE SHE LEFT FOR HOLLYWOOD THAT SHE CONSIDERED THIS THE BEST PART SHE HAD EVER PLAYED ON THE SCREEN. I THINK SHE IS RIGHT . . . THE HONESTY OF THIS FILM AND MISS ROBSON'S FINE PERFORMANCE MAKE IT A MOST SATISFACTORY DRAMA."

Ian Coster, "EVENING STANDARD"
"WALTER MYCROFT, THE PRODUCER FOR ASSOCIATED BRITISH, HAS SHOWN EVEN MORE COURAGE, BECAUSE IT WAS HIS IDEA TO PUT THIS VILLAGE SCANDAL ON THE SCREEN. HE HAS MADE AN EXCELLENT JOB OF IT."

"THE TIMES"
"SUFFICIENTLY UNLIKE A CONVENTIONAL ROMANCE TO MAKE THE FILM MORE THAN USUALLY ARRESTING."

Moore Raymond, "SUNDAY DISPATCH"
"SUMMED UP, 'POISON PEN' IS A FINE EXAMPLE OF A WELL-MADE BRITISH FILM."

A. Jympson Harman, "EVENING NEWS"
"A VERY GOOD MYSTERY-DRAMA OF ENGLISH VILLAGE LIFE."

A. T. Borthwick, "NEWS CHRONICLE"
"PRESENTED WITH A REASONABLENESS THAT PREVENTS YOU FROM DISMISSING IT AS MERE MELODRAMA AND LEAVES YOU INSTEAD WITH A SHOCKED FEELING THAT IT MIGHT HAVE HAPPENED . . . FLORA ROBSON'S IS A FINELY-SHADED PERFORMANCE."

Sunday Pictorial

◆ ◆ ◆

"POISON PEN."—(Regal: Flora Robson, Robert Newton, Ann Todd.)

What a grand woman is Flora Robson, and what a great actress! If you've enthused before, you'll use up all your adjectives this time.

As the repressed spinster who writes anonymous letters to people in the little village where she lives, she is brilliant.

This is a weird and clever story, based on recent news-stories of the outbreak of anonymous letter cases in England.

Not exactly a cheerful little piece, nevertheless it's so good it'll take your mind off the war for a bit.

EMPIRE NEWS

FLORA ROBSON IN VIVID SCENES

Flora Robson

I've always held hope that Britain's best tragedy actress, Flora Robson, could rise above British popular film-producing mentality. Not until I got confirmation from her latest film, "Poison Pen," could I be sure.

* * *

Flora Robson does not lower her standard. Here is superb acting, brilliantly interpretative characterisation, in a film which (for once) has story, sincerity, and creditable setting. Maybe it took a war to give courage to give us high tragedy and freedom from the imbecile posturings of village gawks, saccharine heroines, and society inanities.

* * *

"Poison Pen," as the title obviously suggests, is the story of a self-pitying, crazed anonymous-letter writer. The heartbreak and tragedy created by the undiscovered activity of a "poison pen" is here told with vivid personal story and community effect.

* * *

One performance ranks with Flora Robson's—that of Robert Newton's as the jealous, rustic husband; though this is not to say that in acting or direction the success of the film is a Robson—Newton duet. Nothing of the kind. There are a score of performers which made me look with wondering, questioning, welcoming eye on the trade mark "British." But my hat to Flora Robson. At the Regal.

POISON PEN IS FRONT PAGE NEWS!

ASSOCIATED BRITISH PICTURE CORP'N LTD
FILM HOUSE WARDOUR STREET

PAUL HOLT'S SHOW

FILMS (Released)	Fair	Promising	Good	Exce	nt. Out
Poison Pen					

GENERAL COUNCIL MEETING

See pages 8—15

Kinematograph WEEKLY

No. 1700 Thursday, November 16, 1939. Vol. 273

FLUORESCENT PAINTS FOR SHOWMEN

See pages 22—29

BRITISH NATIONAL LEAD TO OUR PRODUCERS

John Corfield Announces Big Production Plans

ANGLO-AMERICAN TO DISTRIBUTE

WITH or without the protection of the Quota, British National Films are determined to maintain a continuous production programme from now onwards.

JOHN CORFIELD ANNOUNCES THAT HIS COMPANY WILL MAKE, BETWEEN NOW AND JUNE, FIVE SUBJECTS, THE MOST IMPORTANT AS REGARDS BOTH PRODUCTION AND STARS THAT BRITISH NATIONAL HAS YET UNDERTAKEN. THEY INCLUDE:—

"This German Freedom," with Diana Wynyard and Clive Brook co-starring and Brian Desmond Hurst directing; "Blackout," starring Conrad Veidt, directed by Michael Powell; "Gaslight," starring Diana Wynyard, directed by Anthony Asquith; another "Old Mother Riley" picture; and "Laugh It Off," the topical musical now being produced at Walton by John Baxter, starring Tommy Trinder.

In an interview with the KINE. on Tuesday, Mr. Corfield pointed out that the company's most ambitious programme to date is being launched at a time when there is a disquieting hiatus in film production.

This break in production must be felt in the spring and summer of 1940, when the exhibitors will find themselves faced with a definite film shortage.

It is for this reason that British National, at a time of extreme difficulty, have decided, after carefully reviewing the facts, to start and to maintain a continuous production programme from now onwards.

There seems to be no corresponding speed up in Hollywood production because of the new emergency laws. American producers are naturally chary of speeding up their production programme till they find out exactly how they stand in this country.

It is to meet this vacancy that Mr. Corfield is going right ahead with an accelerated production programme.

While British producers have been waiting for a Government decision of the Quota Act, Mr. Corfield has been taking advantage of his opportunities and has practically effected a corner in the stars, directors and technicians of British pictures for his new and amplified production programme, a move which he considers may have far reaching effects on other producers and may prove a stimulus to British production.

While he would like to see the Quota Act revived, because of the tremendous help it would prove in resuscitating the Industry, he believes that producers are missing a great opportunity at the moment.

Entertainment Boom

The falling off in kinema attendances has been infinitesimal everywhere, but in the West End, and when things settle down a little more he thinks that there may be an entertainment boom.

A great deal of competition has been removed with the closing of the dog tracks, amateur dramatic society close downs, and so forth, and as these millions have to seek their entertainment elsewhere, in the kinemas, for instance, a boom should result.

Mr. Corfield added that it could be taken for granted therefore that the five films mentioned below are definitely set for production and that the production dates, costs and casts, with the exception of small-part players, have already been fixed.

The Five Subjects

"Laugh It Off," now in production at Walton, is a musical, starring Tommy Trinder, Jean Colin and Geraldo and his Band, by Bridget Boland and Austin Melford, directed by John Baxter.

"This German Freedom." Diana Wynyard and Clive Brook co-starring for the first time since "Cavalcade" in a fictional story of the German Freedom Radio Station, written by Louis Golding, author of "Magnolia Street" and directed by Brian Desmond Hurst.

"Black-out," starring Conrad Veidt. A contraband story of the present war, with the "Spy in Black" team working under the direction of Michael Powell.

"Gaslight," starring Diana Wynyard, in the screen version of the stage success, directed by Anthony Asquith.

The fifth subject is another "Old Mother Riley" comedy starring Lucan and McShane, written by Bridget Boland and Austin Melford, and directed by John Baxter.

OCCASIONAL USE OF KINEMA PREMISES

New Order Published

Cited as the Public Entertainments (Restriction) (No. 6) Order, 1939, the following Statutory Order was published this week over the signature of Sir John Anderson:—

1. The following proviso shall be added at the end of sub-paragraph (a) of paragraph 1 of the Public Entertainments (Restriction) (No. 5) Order, 1939(b):—

"Provided that in any area to which Part III of the Civil Defence Act, 1939(c), does not apply or in such part of any area to which the said Part III applies as is not of an urban character the chief officer of police of the district may authorise the occasional use of any premises at such times between eleven o'clock in the evening and eight o'clock in the morning for such of the purposes aforesaid and subject to such conditions as he may specify."

11 p.m. CLOSING

UNDEFINED LOCAL POWERS

While permission has been generally given to kinemas by a Statutory Rule under Emergency Powers (Defence) to remain open until 11 p.m. (with certain important reservations as, for instance, the West End of London), it appears to be within the competence of chief constables to demand the closing of kinemas at 10.30 p.m.

When a request to close at this hour is made by the police, the exhibitor may still stand upon the Order made and make representations for the later closing hour to be observed. Whether it is prudent to do so must remain a point for the exhibitor himself.

The exact position is not clear, and the powers of the police being undefined leaves the question open. Local licensing authorities appear to have largely abrogated their functions since the outbreak of war, tacitly recognising the police as masters of the situation.

AMERICAN FILM EXPORTS

Statistics for 1938

A statement from the U.S. Department of Commerce, Washington, gives the total of exported motion picture film during 1938 as 216,523,182 ft., thus preserving for the U.S. its title to be the world's leading exporter of films. The value of the films exported was 4,950,015 dollars.

Figures were not available for Great Britain's exports, which in 1937 amounted to 7,904,472 ft. Germany's figures for 1938 were 62,663,000 metres, a total which includes propaganda made available to foreign countries free. The value was stated to be over 12,000,000 marks.

France's export for 1938 was 19,945,135 metres, valued at 36,783,000 francs. Motion picture cameras and projectors exported were 13,657,000 francs. Great Britain's apparatus export was valued at £112,642.

CONCILIATION BOARD TO MEET

A meeting of the Conciliation Board of the film Industry for the London area will be held next Wednesday, November 15, when problems affecting wages and conditions in the area will be the subject of consideration.

HIGH SPOTS AT BRITISH NATIONAL'S LUNCHEON

Many executives and stars who are participating in the new schedule assembled at the Savoy on Tuesday to wish success to the enterprising action of John Corfield in the organisation of a British National series of feature productions. Left to right: Brian Desmond Hurst, Lou Jackson, Tamari Desni, Anthony Asquith, John Corfield, Gerald Freeman, G. W. Parrish, Tommy Trinder, Clive Brook, and Louis Golding

Effect of Matinee Cuts

SUB-STANDARD FILMS

SAFETY-RULES NOT TO BE IMMEDIATELY ADOPTED

THE recommendations made by the Home Office Advisory Committee upon the subject of slow-burning films have been accepted by the Home Office and the Secretary of State for Scotland, but until further notice, the adoption of the safety precautions suggested is not to be made enforceable by law but left to the good sense of those responsible for the exhibition of slow-burning films.

This decision on the part of the Home Office was announced recently to the Parliamentary and General Purposes Committee of the County Councils Association and is being circulated to the local authorities.

The Department had expressed the hope that they would be able to take this course with the approval of the County Councils Association, especially as it was thought that the use of slow-burning films might help to solve some difficulties in reception areas.

The committee were also informed that the proposed circular had recently been approved by the Association of Municipal Corporations.

It was resolved—

That the committee approve of the recommendations made by the Home Office Advisory Committee upon the subject of slow-burning films and also of the circular letter proposed to be issued by the Home Secretary and the Secretary of State for Scotland to the local authorities concerned.

FILMS COUNCIL VACANCY

F. A. Hoare Succeeds Grierson

F. A. Hoare, a prominent member of the Association of Short Film Producers, will fill the vacancy on the Cinematograph Films Council caused by the resignation of John Grierson. He will attend to-day's meeting of the Films Council.

The invitation to become a member of the Council was issued by Oliver Stanley, President of the Board of Trade. Mr. Hoare's acceptance of the position was the subject of congratulation at Tuesday's meeting of the Association of Short Film Producers.

Mr. Hoare, besides being a member of the Association of Short Film Producers, is Chairman of the Sub-Standard Cinematograph Association. Previously Mr. Hoare's work was in the educational field, and it was in connection with the production of films for the broad purposes of education that he joined Western Electric, Ltd., in 1929, in the capacity of Director of Educational Research.

He is a director of Merton Park Studios, Ltd., Strand Films, Ltd., Sound-Services, Ltd., and Publicity Films, Ltd.

He is well known in the Film Industry through his able advocacy of the interests of those he represents. He was associated with leaders of the Industry in the Film Tax Campaign, and stated the case to the Chancellor of the Exchequer for remission of the taxes on behalf of Short Film Producers and sub-standard interests generally.

POLICY WELCOMED BY EXHIBITORS

Bristol Discussion

A TRIBUTE to the work done by the chairman and secretary during the September emergency period was paid by members at Tuesday's meeting of the Bristol Branch. On the motion of G. H. Blackburn the meeting decided that appreciation should be recorded in the minutes.

An interesting exchange of opinions on the question of matinee prices was a feature of the meeting.

F. G. W. CHAMBERLAIN, the chairman, inquired how members had found the elimination of matinée prices affected business. Personally, he had been against the proposal as he did not see the advantage in raising price by 3d., of which the Government took 1½d. He had found that matinées dropped off, while evening business had not increased, though that, of course, might be owing to other causes.

This opinion was not shared by other members, most of whom said they did not want to reintroduce matinée prices.

The CHAIRMAN admitted that this seemed the opinion of the county generally.

Public Transport

The SECRETARY, S. W. Savery, read a reply from the Tramway Co. to a request for later 'bus services, pointing out that owing to fuel rationing and staff difficulties they could not see their way to run a later service at present. If, however, rationing was relaxed, the matter would be reconsidered.

The CHAIRMAN said he thought the difficulty was the strain on drivers during black-out.

A. B. ATKINSON thought that branches in all the big towns should press for some scheme of modified street lighting, and the meeting decided to write to the company again, pointing out the serious effect the present 'bus service was having on business in the kinemas.

Advertising

The question of restricted advertising was raised. The decision made in September to fix maximum space was criticised by several members, who contended that newspapers were now their only means of publicity. Exhibitors should be free to take what space they liked.

OLIVER PUGSLEY gave notice of a motion for the next meeting to rescind the existing restriction on advertising.

It was agreed that the branch should be represented on the Bristol local information committee by the chairman.

NOTTS TO ENFORCE SEAT CONTROL

Representations made by the C.E.A. suggesting that the regulation of seat prices proposed by the Notts C.C. Licensing Committee should be postponed until after the war has been refused.

Exhibitors pointed out in extenuation the difficult circumstances under which kinemas were now working.

The Committee, however, sees no reason why the new conditions should not be put into operation.

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
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Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

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IMPORTANT.—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission.

THE ONE GREAT NEED

WE have, in this Trade, to concentrate as directly upon the future as upon the present. That is why, in the anxiety to comply with all sorts of emergency expedients, we are still regarding the production policies of the studios as constituting our major problem.

It is, therefore, with considerable relief that we see the first meeting of the Cinematograph Films Council since the war has been arranged, and it is to be hoped that this will open the way to a clearing away of the uncertainties and obstacles which have prevented, or at least hampered, any constructive work.

At a time like this we know quite well that we are subsidiary, in the eyes of the Government, to big international matters, and, while every action by the Board of Trade is dictated by these imperial policies, the film Trade is merely one detail—and not a very important one either, if we may judge from the way in which the Civil Servants concerned in our branch of industry were dispersed to other branches at the outbreak of the war.

But to us there is none of this relative value business. Production is our life-blood, not merely an opportunity for one branch of the Industry to make a bid for financial prosperity, but an essential without which the collapse of the whole fabric would begin.

What this would mean, in material considerations only, is fast-spreading disaster; in less tangible directions it would be no less vital, for the public presentation of the life of this country is more urgently needed now than ever.

In spite, however, of unprecedented handicaps, a few hardy spirits are keeping the flag flying in our studios. Compared with what should be, of course, we can point to but slight activity, but we are grateful for the work we have, even if that gratitude is not much more than a lively sense of favours to come.

People have been speaking as though every British studio was dark; we may remind them that Ealing, Shepherd's Bush, Welwyn and Walton are still, or very recently were, in active work. The aggregate output is relatively small, we recognise, but the machinery is still in running order, and ready to take the strain as soon as the cold hand of officialdom releases the brake.

And the first step towards that revival demanded by the nation, no less than by the Trade, will, or can, be taken when the Films Council exercises its influence and eases the situation by lighting the way. Which is the reason for suggesting the strengthening of this important body by adding to it more representatives of the studios.

At present Capt. Richard Norton, whose services none can minimise, is the sole representative of British production on the Council, which is nevertheless handsomely endowed with men to speak for the public, the distributors and the exhibitors.

It is hardly within our province to suggest nominations to fill this obvious need, but there are active and public-spirited men available who would be ready and willing to take up the task, and whose work would be of immense value not merely to the encouragement of British production, but to the strengthening of national resources in every direction. One may hope that the first agenda of the Council's meeting may include an item which will enable it to fortify its powers in this direction.

Long Shots

BEN HENRY'S BIG JOB — CORFIELD'S QUINTETTE—A COLUMBIA WINNER —PICTURES BY COMMAND — VICTOR DAVIS'S RESOLVE —WINGING THE LION —A.B.C. GOLF

WHEN I dropped in on Ben Henry the other morning shortly after ten, he was at his desk in his shirtsleeves busy at his job of securing films for overseas troops as booking chief for the N.A.A.F.I. Not only films, but equipment and personnel of the operating units come within his scope, and 'phone call followed 'phone call with great rapidity.

WHILE conversations and conferences and committees were being arranged during recent weeks, Ben, outside these particular discussions, was getting on with the job allotted to him by Basil Dean of finding pictures for Tommies in the mud area of France. At first, whatever films were immediately available were promptly shipped, to be followed by pictures from all sources, some of which were only studio script a month or two ago.

IT was quite like old times to see a gathering of Pressmen at the Savoy welcoming a new British production programme. As a matter of fact, the enterprise of putting forward a new set of pictures is of greater importance now than ever, and the very hearty good will of the public as well as the Trade will support British National's enterprise in announcing the starting of five new pictures to be completed by June next.

EVEN so, there are other subjects, and a whole list of stars, in the subsequent plans, but John Corfield is not the man to talk before the names are on the dotted line. Any men in the Trade who, like me, knew him in the early days before Pinewood was converted from a country club, will agree. At any rate, he is assured of a fine reception for his new output, and the Anglo-American executives, who will be distributing the output to the kinemas of the country, seem to be on a good thing.

LOU JACKSON and Gerry Freeman, with whom I was talking about the prospects, are both extremely keen on the chance they have of getting Anglo-American into a prominent place. With the general unsettlement throughout the producing end of the business, A.A. will be in an enviable position with the new British National pictures, because they promise to be worth their place on the programmes on their own merit, quite apart from the shortage of quota.

THE gathering at the Savoy gave the Press boys an opportunity of getting first-hand contact with many people whom they meet too seldom. Clive Brook, Conrad Veidt, Tommy Trinder, Brian Desmond Hurst, Michael Powell, Tamara Desni, Anthony Asquith—groups of picture celebrities of such calibre are seldom collected together on one occasion these days, and Fleet Street made the most of the chance.

BY the way, several of these made very bright little speeches in support of John Corfield, and were a very welcome feature of the lunch. We have, all too frequently, hung upon a star's utterances only to find the object of our admiration was, when it came to the point, pretty dumb; on this occasion the after-lunch speeches were thoroughly bright and enjoyable.

THAT really jolly gathering of the elder brethren of the Industry, Cinema Veterans (1903), will not take place this year. The Executive Committee has decided to postpone the holding of the annual meeting and reunion until a later date, which may mean early next year, or may mean its abandonment.

THE long distances which some provincial members have to travel, restricted transport and black-out conditions are responsible for the decision. In the meantime, President Major Gale and the Executive Committee send members their greetings.

EVERY now and again there is a turn-up for the book. "The Spy in Black" is one of these. The remarkable London success of this picture is being repeated throughout the country. This film is far and away the sensation of the war. Maxie Thorpe tells me that in every kinema the film has played to date without exception normal peace time figures have been exceeded—doubled in many instances.

THIS success has led to unprecedented booking arrangements, for in practically every town, halls which usually do not play films second run are playing "The Spy in Black" after their next-door competitors, a state of affairs reminiscent of the records "One Night of Love" created. One big circuit which has never booked second-run has established a precedent with "The Spy in Black." Columbia

BEN HENRY, responsible for booking films for overseas troops

reports that the business is only comparable to that of "Mr. Deeds Goes to Town," which was a record for the company.

IT is obvious that the military authorities possess a much clearer view than many local bumbles of the national value of kinema performances, for it is their efforts to provide wholesome relaxation to the troops which initiated the present suggestion for country-wide Sunday opening. I doubt, however, whether exhibitors will find it worth while to open if the proposal is persisted in to confine these performances to soldiers alone. Soldiers wish to make the kinema visit a social affair and unless they are allowed to be accompanied by wives and sweethearts, will stay away.

THE great trouble, of course, is that the Home Office is paying too great attention to the small, yet extremely vocal, minority headed by the L.D.O.S. and are also reluctant to take away any of the powers granted to local authorities. *Apropos* this attitude, I commend the action of the G.O.C., Aldershot, who asked exhibitors to open at 2.30 p.m. on Sundays. The police opposed the move and hinted that exhibitors who opened would be prosecuted. The showmen did so, however, and no more has been heard from the police bumbles.

THERE will be general regret in the ranks of exhibitors that H. Victor Davis has decided, in consequence of ill-health, not to allow himself to be nominated for office in the C.E.A. in future. Mr. Davis has contributed much to the Association in the past, a dignified presence, wise counsel, and oratory of a very high order indeed.

DURING his year as C.E.A. President and both before and after, his advocacy of causes which the Trade had at heart was pressed forward with a passionate conviction and with a natural eloquence, which was as compelling to the mind and imagination as it was attractive to the ear. H. V. is the man to know when the duties expected of one in office are making too great a demand on him, and his colleagues will honour his decision with deep gratitude for many very excellent services.

BY H. V. Davis's decision, the South Wales Branch, C.E.A., will suffer the second loss in delegates to the General Council, the death of F. Norman Wright in September having been the first loss. While there is no dearth of good men in South Wales to follow these very able delegates, it is never easy to follow good men, especially when, as in the case of H. V. Davis, many years of valuable service and the employment of special gifts have been so wisely expended.

HOT FROM U.S.

KINE.'s New York Cable from the "Motion Picture Herald"

***ALEXANDER KORDA** on Coast is not attending the U.A. meeting personally.*

***KEITH ALBEE ORPHEUM** net for thirty-nine weeks to September 30 is $476,540.*

***HENRY GINSBERG** resigns as Vice-President of Selznick International and is succeeded by Daniel O'Shea.*

***"GOOD-BYE, MR. CHIPS,"** has netted $275,000 in its twenty-six weeks on Broadway at the Astor.*

THE seriousness—and the absurdity—of the staggered arrangement (one can hardly call it system) by which West End kinemas open one week until 6 and the next until 10, was to be noted last week at the Leicester Square where "The Lion Has Wings" is being screened.

HERE is a picture which is excellent propaganda, a film which should be seen by every Briton and friendly neutral in this country. During the week before last, it was to be seen during the evening; last week would-be patrons arriving after 6 p.m. found the pay-box black and the theatre closed. The Lion's wings were folded for the night.

"SALT OF THE EARTH," shown this week with other "shorts," is the work of a well-known Manchester showman, Harry Vost, of the Whitehall Cinema, Openshaw. His film achievements are the result of a keenness for kinematography which has become his hobby.

ANOTHER film which he has made as attractive as "Salt of the Earth," is suffering internment at the moment I hear, its very quality being the reason for this. Its title is "The Inland Coast," and its subject, the docks and waterways around the Manchester Ship Canal. As the picture would probably provide information to agents of a certain European power, the likelihood is that its scenic qualities must remain unprojected on kinema screens until after the war.

LONDON C.E.A. Executive Committee members are hoping to be witnesses of an entertaining moment when Bombardier Ralph Bromhead and Aircraftsman J. W. Davies spring to attention as Captain Alfred Davis passes by.

THESE three executive committee members who have been Alfred, Ralph and J. W. to each other for many years have the great gulf of rank separating them now, a gulf which may be abolished temporarily should the plan of holding a Luncheon Club dinner be approved at tomorrow's meeting of the club committee. Luncheons are difficult to arrange these times, but it is felt that an evening function of the kind which has been so successful in recent years is worth attempting, and that the "boys" ought to be present if possible.

ALTHOUGH at one time it was thought the A.B.C. Golfers' Circle would share the fate of many social and sporting amenities, and suffer eclipse because of the war, I am glad to report that it is so popular that an extra meeting has been called for. After all, there are a lot of good men and good golfers who can find a spare Sunday now and again.

NO fewer than a couple of dozen names have already been received by Donald Shave, the very active hon. secretary, for next Sunday's competition, and the big prize of the day will be known as "The President's Biscuit Barrel," given, of course, by Arthur S. Moss. The first couple will tee up at 10.30 on the West Middlesex Golf Course at Southall.

THE staff of the KINE. has been depleted during recent weeks by the call to the Forces of the King of Alec J. Martin and Henry White, both of whom had made many friendly associations with the Trade.

ALEC MARTIN, who has joined the Navy as a wireless telegraphist, was the organiser and hon. secretary of the KINE. Cricket and Football Competitions, and, an all-round sportsman himself, gave himself to this side of the KINE. work with great enthusiasm.

HARRY WHITE, who, as a Territorial, was in uniform from the beginning of the war, is in Signals with another former member of the KINE. staff, William Altria. They share three stripes between them, with Harry one ahead. Letters from somewhere in France reflect the cheery spirit characteristic of him in his contacts with London showmen.

IMPORT restrictions can be so operated as to inflict great hardship on business here in England. One such case is that affecting the company hitherto marketing Wurlitzer organs. Among its lines is a special reproduction machine of the photograph type for which there is a great demand in military and munition canteens.

THE Import Licensing Board refuses to allow importation of these instruments in spite of the offer by Major S. Wright to deposit in London the money which normally would be sent abroad to be absolved by American purchases in this country. No reason is given for the decision.

THE STROLLER

Close-Ups

By

Screencomber

NEWS FLASH

IT has always been the aim and object of this column to keep its reader, who lives at Croydon, supplied with the news. Madame Tabouis has nothing on us, for times without number we have published the facts long before they happened, and even before the people concerned had any thought that they might ever happen.

This week we can reveal that Britain was, as the Germans suggest, behind the bomb outrage in the Munich Beer Cellar. Despite denials we can assure the Gestapo, that the whole thing was inspired by Britons, and that, in fact, it was all a very daring and ingenious publicity stunt, which we suspect was actually engineered by Mickey Balcon, although what Winston Churchill is going to say about Mickey Balcon pinching his thunder we can't think.

Anyhow, it is believed that the bomb was placed there by Balcon's agents, for how else can you explain the fact that immediately it became known that the bomb had failed to extinguish the Fuehrer, the town became plastered with posters reading "There Ain't No Justice"?

FOOD FOR THOUGHT

THERE is nothing particularly new about our studios being used as stores for food. The public has been fed up for years with a lot of the stuff that comes out of some of them.

OUR MISSING ONES

You wouldn't think to look at Wardour Street,
Complacent still, despite evacuation,
That Jarratt *sans* moustache has joined the Fleet,
To get the jolly tars their picture ration.

You wouldn't think, to see the street we prize,
That Sapper Samuel Pullin, late of Fox's,
Was now on sentry go—that's if his size
Is made as yet in outsize sentry boxes.

You'd never guess to see the street we pride,
It's places like Penzance or else Devizes,
Where now the renting personnel reside,
That echo to their "Yeses" and their "Ayeses."

But once again this street, when conflict ends,
May normal be and seem to say: "You know me,
Come back once more to double-crossing friends,
With all their pre-war spirit of *bonhomie*."

THE GUINEA STAMP

"The Hollywood label in my hat is apt to dazzle the cloak-room attendant wherever I go outside filmland."—James Hilton. Sounds like Hollywood's talking through *his* hat.

QUITE RATIONAL

INSTEAD of the usual bouquet, Jessie Matthews was presented with a pound of butter when she opened the new Granada at Kingston.

The idea is by no means new, it all depends on the way it is presented. For instance, a very old music-hall friend of ours, has been presented on numerous occasions with articles ranging from dead cats to bad eggs, and even, on one memorable appearance, with half a dozen tomatoes, from which the thrower had omitted to unwrap the tin. "They gave me a really stunning reception," he admitted later in hospital.

THE MILDER CIGAR

A RELIABLE eye-witness reports that Max Milder is now riding round in a much smaller, although still very smart-looking, car. This is no doubt the outcome of the new petrol rationing. Let us sing.

How did Max Milder find a small car
To fit his cigar?
That he gets it in, we have the proof;
Does he lower it through the sunshine roof?

HITLER'S WEAPON

WHAT is Hitler's much-vaunted secret weapon? Probably this column is the only feature in journalism in a position to reveal the true facts about this fiendish new form of warfare. "Let no one come crying to me in the name of humanity should I have resource to this new weapon," Hitler stated at Danzig. Was it a bluff?

Not at all—HITLER HAS BOUGHT UP THE COMPLETE NEW WINKLEHEIM PRODUCT! And Hitler intends to use it against this country!

Nothing more devilishly cruel or ingenious has been devised in modern warfare. Reel upon reel of Winkleheim product will be slipped into the film containers in kinemas throughout the country, and before the unsuspecting projectionist realises what he has done, hundreds of feet will have been unreeled upon innocent men, women and children.

"THE REAL GLORY"

Gary Cooper and David Niven in Goldwyn's THE REAL GLORY, which United Artists will Trade show on November 23 at 3 p.m. at the New Gallery

Lab. Workers' Grievances

DISPROPORTIONATE NUMBER OF DISMISSALS ALLEGED

DEMANDS for periodic wage increases during war time to meet increased living costs, protests against dismissals out of proportion to the decreased volume of work, and against pressure to secure increased output per employee, were among the subjects discussed at a mass meeting of laboratory workers on Sunday last.

The meeting was convened by the Association of Cine-Technicians on Sunday last at the Trade Union Club, under the chairmanship of the Hon. Anthony Asquith, A.C.T. president.

Other subjects included in a resolution which was passed unanimously were, endorsement of the General Council's action in utilising the Fair Wages Clause of the Cinematograph Films Act to bring pressure to bear on employers outside the Employers' Federation to observe the conditions and wages rates of the agreement between the production association and the A.C.T., and determination to consolidate the strongest union organisation possible.

George H. Elvin, general secretary, referred with gratification to the membership increase of 151 in the Laboratory Section of the A.C.T. Action, he said, had already been taken under the Fair Wages clause of the Cinematograph Films Act against two firms, and progress was being made towards securing an agreement or similar safeguards for workers affected.

The question of possible loss of time in the event of air-raids and air-raid warnings was being taken up with the Employers' Federation, as was also the provision of adequate A.R.P. facilities where the union felt that present arrangements were not satisfactory.

Ralph Bond (vice-president) reported details of cost of living wage increases in other trades, and said the A.C.T. had asked that the wages under the Laboratory Agreement should be adjusted every three months to correspond with the quarterly increases in the official Cost of Living Index.

Criticism was made of heavy dismissals of staffs by laboratories, entirely out of proportion to decreased output.

Increased cost of living and suggested wage adjustments will, together with other matters, be discussed at an early meeting of the joint committee of the Employers' Federation and the A.C.T.

Will Hollywood Give Place to New York?

MAYOR LA GUARDIA'S HINT TO S.M.P.E.

NEW YORK and not Hollywood may in the near future become America's film producing centre, if tendencies already at work develop further.

Something more than a hint of this was given at the Society of Motion Picture Engineers' Fall Convention in New York by Mayor La Guardia in his inaugural speech.

"I don't want to take anything away from another city," he told the Convention, "but I do want to promote my own, and I cannot see why motion picture producers don't make pictures in New York."

The real significance of Mayor La Guardia's speech lies in the fact that there is already a definite move towards making films again in New York, which, after all, was the original home of motion pictures.

The huge distance between Hollywood and New York, where America's finance and stock market interests are concentrated, has always constituted a difficulty, and only the vast amount of dollars invested in studio property and plant has hitherto prevented any move from the West Coast being effected.

Hollywood's Overheads

But Hollywood is already feeling the effects of the outbreak of war, and economies in production have become a prime necessity. With less lavish production schedules big Hollywood overheads are no longer justified, and a more rigid supervision of actual production costs would be possible, it is felt, if the production of films were carried on near to the financial and business headquarters of the company concerned.

Mayor La Guardia has the reputation of achieving things which are regarded in their early stages as impossible. His energy and obstinacy have to be seen at close quarters to appreciate them at their best. "To know Mayor La Guardia one has to live in New York," is the dictum of an Englishman resident there in recent years.

If La Guardia is convinced that New York should be the home of motion pictures, nothing will dissuade him from his purpose.

Cash Export Restrictions

Another factor enters into the proposal to orientate film production in America. Should restriction of export of money from this country lead to the congealing of assets in England, it might become more profitable to use those assets in film production here. Such a step would weaken Hollywood, and the decision to transfer production to New York would not be so drastic as in a boom period.

Picture producing is not so dependent these days on the brilliant sunshine of California, and should a transfer from West to East be effected, New York State has sea, lakes galore, mountains, forests and summer scenery almost as romantic as the verdant lanes and rosy bowers of Devonshire and the Isle of Wight.

Much will depend upon the moves during the next few months whether the transfer will take place; but many people in America feel that the writing on the wall has come for Hollywood.

CATHEDRAL SERVICE IN KINEMA

WORCESTER EXPERIMENT

The Sunday evening service at the Cathedral of Worcester had to be suspended owing to "black-out" difficulties, but now arrangements have been made for the service to be held at the Gaumont, Worcester. The experiment, in which the management has fully co-operated, is proving a great success.

The Gaumont organist, John Bee, plays at the service for half an hour beforehand.

NEW OXFORD ST. HALL

Cinephone Opening in December

The Cinephone Cinema being built at 421, Oxford Street, W.1, is to be opened in December.

The company sponsoring the theatre is Cinephone (Films), Ltd., whose managing director is I. Mogoulsky. Kinemas in Brussels and Paris are owned by the Cinephone interests.

The architect of the Cinephone is R. Jelinek-Carl, A.I.A.A.

STOKE DANILO

Opening November 27

A further addition to the Danilo circuit is due to open on November 27, when the Danilo, Stoke-on-Trent, a 1,762-seat house, designed by A. Glyn Sherwin, F.F.A.S., commences business.

RCA Photophone sound equipment is installed operating with Kalee projectors. A full description will appear in the IDEAL KINEMA for December.

WHITE CINEMA CLUB EXECUTIVE

New Appointments

PETROL RATIONING AND THE TRADE

AT its November meeting last week, the White Cinema Club unanimously invited Harry Wilton to continue as president for the third successive year. Protests were made at the inadequacy of the petrol ration for trade requirements.

The committee received with regret the resignation of two popular officials—the vice-president, Charles O'Dowda, owing to ill-health, and J. H. Craig, who has done valuable work as hon. secretary, whose increasing business demands made this step necessary.

Billy Bradley, a pioneer member of the Trade, was elected vice-president, and S. M. Goldstein was appointed to succeed Mr. Craig, who, in view of his services to the Trade, was elected an honorary life member of the club.

Councillor George Gray, J.P., was re-elected treasurer.

Clearing House

It was reported that replies had been received from only a few of the renters regarding the setting up of a central clearing house in Belfast, but that most of the renters had now established their own depots. Although it is admitted that the position had been considerably improved, it was felt, however, that in due course renters would see the value of a central depot.

Petrol Rationing

More complaints were voiced at the system of petrol rationing in Northern Ireland, not only from renters but from circuit executives and representatives of sound equipment houses.

It was agreed that no time should be lost in asking the Petrol Officer for Northern Ireland to receive a deputation of Harry Wilton (renters), J. Curran (exhibitors), and P. Bogues (sound equipment) to explain the special position of the Trade's requirements.

Annual Ball

The question of holding the annual ball was discussed, and it was decided that the Trade should try to raise the whole of the expenses and hand over the whole of the proceeds to war charities. H. Wilton, J. Curran, W. Hogan and P. Bogues were appointed to make the preliminary arrangements.

The annual meeting and luncheon of the club will take place at the end of the month.

SUPREME ACQUIRE NEW THEATRE

The State, Ballymena, has been acquired by Supreme Cinemas, whose directors are Morris Logan, Bertie Walsh and W. J. Furey. They now own all kinemas in Ballymena. They were responsible for the building of the Towers in the same town, and the Picture House, although not now open, belongs to them.

The Palace, Bangor, has successfully inaugurated a Comforts' Fund for the troops.

CATEGORY BOARD IN BLACK-OUT

EXHIBITOR SUMMONED

THE illumination of his category board caused Vincent Wareing, manager of the Palladium, Brockley, to be charged with an offence under the black-out regulations,

It is alleged that although the police declared that the light illuminating the category board was shining into the road, the police subsequently refused to inspect the lighting arrangements and give an official opinion.

It was stated that the defendant refused to take any measures to screen the light, and when a police constable entered the premises to attempt to cut down the lighting, Mr. Wareing said, "The safety of my patrons is more important to me than any Government regulation."

Defendant said London County Council A.R.P. and other officials had visited the kinema and had found no cause for complaint.

The only lights that evening were from the pay box and the category board, which they were compelled by law to exhibit.

It was impossible for any light to penetrate beyond the front doors.

When he returned to the kinema this particular evening he found that a police officer had taken a bulb out of the category board. He asked him why he had done it and explained that the light was there to comply with the regulations.

The next day he went to Brockley Police Station to get some official ruling on the question. He asked for an officer to come to the kinema to give his opinion on the lighting arrangements, but he was told that it was not possible to send anyone on such a mission.

The magistrate adjourned the case for a week to enable the defendant to call witnesses.

BAN ON KINEMA

On the grounds that it would be detrimental to he amenities of the district, Altrincham (Cheshire) Council has refused consent, under the Town Planning Scheme, for a new kinema to be built in Stockport Road, Timperley.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., NOV. 16 AND WED., NOV. 22

Thursday

Every Other Inch a Lady (*M-G-M.*)

Empire Theatre. 10.45 a.m., 12.50 p.m., 3 p.m., 5.16 p.m., 7.29 p.m., and 9.30 p.m.

Cast: Lana Turner, Richard Carlson, Ann Rutherford, Roscoe Karns, Leon Errol, Artie Shaw and Band. **Director:** S. Sylvan Simon.

"Every Other Inch a Lady" is a parade of youth, plus romance, comedy and glamour, with Artie Shaw and his band, who for the first time appear before a motion picture audience. Lana Turner, M-G-M's new starlet, plays the rôle of an ex-vaudeville hoofer who goes to college. She is a triple threat—light on her toes, heavy on her beauty and glamorous in her romance with Richard Carlson, who plays college journalist student.

Torchy Plays with Dynamite (*Warner*)

New Gallery. 11 a.m.

Cast: Jane Wyman, Allan Jenkins, Tom Kennedy, Sheila Bromley, Joe Cunningham, Eddie Marr, Edgar Deering, Frank Shannon. **Director:** Noel Smith.

The promising young Warner player, Jane Wyman, makes her debut as Torchy Blane in "Torchy Plays With Dynamite," while Allen Jenkins plays the part of her boy friend, Lieut. Steve McBride, for the first time. Torchy is arrested for speeding. Before Steve can get her out of prison she meets Sheila Bromley, who turns out to be the girl friend of Denver Eddie, an escaped bandit.

Winning the girl's confidence after saving her life from a crazed woman, they effect an escape from prison and head for San Francisco—to contact Denver Eddie. By arrangement, Steve and his slow-witted assistant, Gahagan, played by Tom Kennedy, fly ahead to await Torchy's arrival. To fool the San Francisco police, Steve and Gahagan introduce themselves as wrestlers, and Gahagan is forced to substitute in a bout. After an hilarious contest, Denver Eddie is captured by Gahagan, who is thrown clean out of the ring on to the gangster. Steve makes the arrest and claims the reward.

Point of View (*Denning Films*)

Spectator Private Theatre, 25, Savile Row.

These two new editions of "Point of View" are called "Transport on Trial" and "Drifting in Danger" respectively.

The first subject shows how vital our railways are to us, how good they can be sometimes and how inefficient at other times. It produces an amazing fund of interesting points about road and rail transport—for instance, it is not generally known the railways employed basket-makers, golf-course keepers and rat-catchers!

The second picture is described as a lovely film, full of the tang of the sea, showing the life of the men who do our deep-sea fishing. The argument thrashes out the problem of preserving our herring fleets.

Charlie Chan at Treasure Island (*20th Century-Fox*)

Century Theatre, Soho Square. 11 a.m. and 3 p.m.

Cast: Sidney Toler, Sen Young, Pauline Moore, Douglas Dumbrille, Sally Blane, Billie Seward, Wally Vernon, Donald MacBride. **Director:** Norman Foster.

This time Chan goes to San Francisco to solve the most amazing crime riddle of his career and to track down a master of the occult who deals death insidiously and mysteriously *via* a "psychic" arrow. Murder by ghosts provides a new kind of mystery thriller.

This marks the third time Sidney Toler has played the popular sleuth. He is again aided by his No. 2 son, played by Sen Young. He also enlists the help of Rhadini, the great magician, played by Cesar Romero. Pauline Moore has an unusual rôle as mind-reader in Rhadini's act at the Temple of Magic on Treasure Island, and others prominently featured in the cast are Douglas Fowley, June Gale, Douglas Dumbrille, Sally Blane, Billie Seward, Wally Vernon, and Donald MacBride.

The Old Maid (*Warner*)

New Gallery. 3 p.m.

Cast: Bette Davis, Miriam Hopkins, George Brent, Donald Crisp, Louise Fazenda, Mary Bryan. **Director:** Edmund Goulding.

The production was adapted from the Pulitzer prize play by Zoe Akins and the novel by Edith Wharton. The stars appear as cousins whose inseparable friendship suffers a tragic rift when George Brent, enacting the rôle of a young soldier of fortune, forsakes Miriam for Bette Davis. Bette has a child by him, but before the two can wed, Brent is killed in the Civil War.

To give her child a name, Bette hands her over to the care of Miriam Hopkins, and accepts the position of old maid. Eventually, however, when the child grows up the false position engenders jealousy and hatred between the cousins, which reaches its climax on the day that the girl is to be married.

Tuesday

Kinograph Shorts (*Kinograph Dist.*)

Monseigneur, Piccadilly Circus. 10.45 a.m.

Four interesting short subjects included in this presentation are varied in subject matter.

"Summertime in Sweden" is a topical interest picture produced by East Anglia Films, Ltd., and describes a journey across Sweden. "The Secret of Cocos Island," produced by Cedric Mallabey, is a record of the search for the treasure said to have been buried by pirates. The romance of treasure hunting, the hairbreadth escapes and the weird environment of this reputedly haunted island all go to make a very interesting picture.

"Early One Morning," a one-reel subject, produced by Svensk Filmindustri, contains some remarkable shots and novel recording effects. It is dark when the bells begin to ring for early morning service at a country church, but, presently, flaming points of light appear when the congregation begins to converge on the central meeting place. "Speedway," photographed in Dufaycolor, shows the training of riders, the trial runs and actual races. We are taken behind the scenes and introduced to most of the ace riders, who have as many fans as a film star.

Stop, Look and Love (*20th Century-Fox*)

Century Theatre, Soho Square. 11 a.m. and 3 p.m.

Cast: Jean Rogers, William Frawley, Robert Kellard, Eddie Collins, Minna Gombell, Cora Sue Collins. **Director:** Otto Brower.

This is a human and hilarious comedy of a girl whose mother scares all her boy friends away by trying to rush them into matrimony. There is a kid brother and sister to add to her troubles, too. But when she meets the only man in the world for her, Dad steps in. How Dad saves the day—and the romance—provides exciting and humorous entertainment.

Eternally Yours (*United Artists*)

New Gallery. 3 p.m.

Cast: Loretta Young, David Niven, Hugh Herbert, Billie Burke, C. Aubrey Smith, Zasu Pitts, Broderick Crawford. **Director:** Tay Garnett.

Walter Wanger's "Eternally Yours" brilliantly dramatises the eternal conflict of the artist. "The Great Arturo," played by David Niven, is at least as devoted to his public and his art as he is to his wife, Anita, played by Loretta Young. Vain, brilliant and witty, the master magician lives in a permanent blaze of glory and adulation—what more can a man want?

But a woman wants a great deal more. She doesn't want to surrender her husband to the demoralising flattery of other women, to the insiduous pull of an admiring public, or even to the subtle influences of his art.

Anita finally abandons him in the middle of a tour and returns to America to obtain a divorce to marry her former sweetheart, Don (Broderick Crawford). Arturo abandons his two years' contract, returns to the States, and we find him in incredible wretchedness and poverty facing a hopeless future.

He is stung into a fresh pride when he learns of Anita's remarriage, and at a week-end party given by Don's boss (Raymond Walburn) and his wife (Zasu Pitts), he completely out-manœuvres his perfect but colourless rival.

At this point in the drama Anita's sage and canny uncle, Bishop Hubert Peabody (C. Aubrey Smith) discovers a flaw in the divorce. But it is Arturo's own despairing courage that finally restores Anita to him.

NEW PRODUCTIONS ANALYSED

DRAMA

The Old Maid
Charlie Chan at Treasure Island
Eternally Yours
Melody of Youth
Heaven With a Barbed Wire Fence

COMEDY DRAMA

Torchy Plays With Dynamite

COMEDY

Every Other Inch a Lady
Stop, Look and Love

Wednesday

Heaven with a Barbed Wire Fence (*20th Century-Fox*)

Century Theatre, Soho Square. 11 a.m. and 3 p.m.

Cast: Jean Rogers, Glenn Ford, Raymond Walburn, Marjorie Rambeau, Nicholas Conte. **Director:** Ricardo Cortez.

Pretty Jean Rogers, trying to get to an Aunt in California, hitch-hikes dressed as a man. Glenn Ford, a young man tired of city life, saves just enough money to buy a farm in Arizona, and has to hike to get there. Their paths cross and they join forces, meeting romance and drama on the road.

Melody of Youth (*United Artists*)

New Gallery. 3 p.m.

Cast: Joel McCrea, Andrea Leeds, Gene Reynolds, Walter Brennan, Jascha Heifetz. **Director:** Archie Mayo.

Frankie (Gene Reynolds), a runaway from an unsympathetic home, is discovered by Professor Lawson (Walter Brennan), who shoulders the responsibility of a settlement music school where musical prodigies are trained for the love of music and the promise that is in them. In his new environment, Frankie finds sympathy and friends. The Professor's daughter Ann (Andrea Leeds) and the happy-go-lucky youth, Peter (Joel McCrea), both discern the essential honesty and genuine talent latent in the boy.

But the school is in terrible difficulties. Creditors are becoming more and more insistent. Frankie, with his keen understanding, is the first among the children to realise the school's plight. He hits upon the idea of a children's concert, and to advertise the concert he organises a street band of his gifted companions. Then comes the chance encounter with Jascha Heifetz, which leads to all the other complications, from the loss of the maestro's priceless Stradivarius to his timely appearance at the children's concert.

Sidney Toler, who plays the title role, and Sen Young in CHARLIE CHAN AT TREASURE ISLAND (20th Century-Fox)

Jascha Heifetz, star of Samuel Goldwyn's MELODY OF YOUTH, which United Artists is Trade showing at the New Gallery on Wednesday, November 22

ANTI-NAZI FILM A BIG SUCCESS

"Professor Mamlock"

RECORDS IN THE PROVINCES

SAM W. SMITH, managing director of British Lion, announces that "Professor Mamlock" has been an instantaneous success in the Provinces. Exhibitor response to the greatest anti-Nazi picture yet shown has been truly amazing, he adds. From all over the country British Lion are receiving inquiries regarding the film.

"Professor Mamlock," which exposes the conditions in Nazi Germany, is a powerful and inspiring story of an eminent German surgeon who is persecuted because of his Jewish parentage. In a moving and thrilling manner, the tragedy of the Jewish surgeon is unfolded, making a film which everyone will want to see again and again.

When the Nazis come into power Mamlock is the head of a clinic. His son Rolf is interested in politics and organises meetings. Mamlock is furious when he learns of Rolf's political activities, and following a speech at a meeting and the Reichstag fire sensation, Mamlock refuses to let Rolf come home again.

When Mamlock is dismissed from the hospital by the Nazis he refuses to leave and has to be removed by force. He is paraded through the street wearing his operation overall over which has been written "Jew." Almost at once he is ordered to attend one of the Nazi chiefs who is desperately ill. Mamlock, believing that his duty to humanity is beyond politics, saves the man's life, but, nevertheless, is once more removed from the hospital.

The final tragedy comes when Rolf is wounded and hidden in the Mamlock hospital. Rolf escapes, but Mamlock is captured, and the ending of the picture comes as one of the screen's greatest dramatic highlights with Mamlock, a dignified and heroic figure on the balcony of the hospital, making an impassioned appeal to the Nazis to stop their brutality before it is too late. The speech is cut short by machine-gun fire of the Nazis, while queues of people waiting for their rations stand too dumb and horrified by the event to protest.

One further Trade show is to be held at Central Picture House, Sheffield, on November 17 at 10.30 a.m.

M-G-M BEATS THE BLACK-OUT

BUSINESS EXCEEDS NORMAL

"Sweethearts" Popular

THE drawing power of recent M-G-M films is now triumphing over war, weather and black-out conditions. During the past week they have, in many provincial districts, drawn business equal to the normal for the time of the year.

One of the outstanding winners has been the ever-popular "Sweethearts." The Regal, Darlaston, has just run this picture after all Wolverhampton, Walsall, Willenhall, Wednesbury and Bilston bookings, and the Regal is within easy walking distance of all the theatres in these districts. Nevertheless, all previous takings for the period were easily beaten.

At Glasgow "Sergeant Madden" produced remarkable attendances at the Savoy, Cambuslang, which played to capacity with "black-out" queues in addition, which the police, unfortunately, had to disperse.

Needless to say "The Great Waltz" has drawn big business wherever it has been shown, for neither war nor weather can keep patrons from this ever-popular feature.

The Hardy Family pictures have also been high favourites all through this trying period. At the Deansgate P.H., "The Hardys Ride High" exceeded all estimates on a two weeks booking. At Hull, even though showing concurrently at the Cecil and the Dorchester, it produced business nearly equal to any previous Monday. "Andy Hardy Gets Spring Fever," at the Princess, Blackpool, recorded one of the best weeks for the season during recent years.

So the story might be indefinitely continued to prove that the right kind of bright, cheerful, entertaining films—M-G-M films—will draw patrons from their homes in the most adverse conditions that can be imagined. As the Manchester report says, "exhibitors state they are quite satisfied with M-G-M product, which enables them to face present conditions with equanimity."

"OLD MOTHER RILEY" AND OTHERS GO TO AFRICA

F. W. Baker, of Butcher's, announces the sale of their last three pictures—"Old Mother Riley, M.P.," "Music-Hall Parade," and "Our Fighting Navy"—to South Africa.

In addition the rights in "Toddlers and a Pup," "Judy Buys a Horse" and "My Friend the Dog" have also been sold, as have some of the popular series of "Highlights of Variety."

Butcher's "Our Fighting Navy" is going to some of the Colonies and friendly Powers—the film is already being exhibited in Portugal, and shortly France will have had copies for distribution.

KINEMAS AND TRANSPORT LET-DOWNS

The Exhibitors' Responsibility

SOUTH WALES A.R.P. DEMANDS

DURING a discussion on the subject of the transport of films from one kinema to another, members of the South Wales Branch were told at their monthly meeting on Friday last by W. Berriman that if by failure to carry out the instructions sent by the renters they caused a "let-down," they were liable for any damages that might be claimed by the exhibitor who suffered the loss.

The matter arose following the reading of correspondence from A. Verran, chairman of the local K.R.S. Committee. The first letter, dated October 19, stated that he (Mr. Verran) had discussed with various renters' offices the question of labels being printed to be returned by transport, and had suggested that where this applied they should be adjusted before being sent out to avoid any further "let-downs." He had asked each company for details of any "let-downs" and these were forwarded to Mr. Fooks, the branch secretary.

A second letter from Mr. Verran, dated November 4, alleged that "four let-downs occurred on Thursday of last week through exhibitors not carrying out instructions to return films after show on Wednesday evening by rail."

The CHAIRMAN, W. Lewis Smith, Mountain Ash, remarked that there was proof in the letter that exhibitors were "letting down" the renters and their own colleagues.

When one member was told in answer to his question, that his town was mentioned in the letter, he replied: "I am able to state that films for the particular week-end were sent by transport, clearly marked, at 9 o'clock in the morning. It was not our fault if the lorry returned to the 'dumping place' at Cardiff."

The CHAIRMAN explained that they must understand that the transport could not go to every kinema in South Wales, return to the dump in Cardiff, and go out again by Thursday. Sometimes they could not get the films until 10 o'clock in the morning and by the time they had gone to Cardiff it was too late for them to get back in time.

Transport Questioned

A member said he was beginning to wonder whether there wasn't some blame attached to the transport. In his area there were about two trains a day, and a film which ended on Wednesday night at his kinema had to go to a kinema a few miles away.

At 12 o'clock on Thursday he met the transport man personally and appealed to him to deposit the film at the proper place. He said, on this occasion, he could not do it because he did not have enough petrol.

"I told him he was leaving me in a mess because the buses were not particularly convenient," added the member, "and eventually he stated he would leave it at a kinema in a near-by district. The exhibitor there had to meet the liability of getting the film to its destination."

Admitting he was in the unique position of being between two valleys, the member went on to say that he had instructions from the renter to put the film on the rail for another hall, but goodness knows whether the exhibitor ever received it. "What was the purpose of the renter in asking that when he (the member) was meeting the transport man on the next day," he asked.

Another member spoke of searching the railway station for a film until 4 o'clock, only to find that it had been left in the bus office.

Make the Effort

W. BERRIMAN said that when they knew that the renters were to blame they should approach them on the matter. "But I do appeal to the members of this Association," he added, "that when you are asked to rail these films on Wednesday, please do so, although it may cost an extra couple of 'bob,' otherwise it might mean that your colleague will be let down."

The CHAIRMAN said that where the exhibitors could not rail films on the Wednesday night they should do so on the Thursday morning and not leave until the afternoon.

W. BERRIMAN: If you do not carry out the instructions sent you by the renters, and you cause a let-down, you are liable for damages that may be claimed by the exhibitor let down.

W. PRICE: I think that the same thing applies to the renters.

Sympathy

At the outset of the meeting, the SECRETARY read a letter of thanks from the widow and family of the late Norman Wright, who was chairman of the branch. The members also stood in silence as a token of respect to the late wife of Paul Kimberley.

The branch also heard with regret the request of H. Victor Davis that he should not be nominated for office in future owing to ill-health. Mr. Davis, former president of the Association, has been an active member and delegate of the branch for over 30 years.

The branch unanimously confirmed the nominations of Peter Norman Wright at the Lyceum, Newport, and J. E. Rees, at the Welfare Cinema, Fforestfach, Swansea.

A.R.P. Chief Satisfied

News of the understanding reached by the branch with the Chief Constable of Glamorgan on the question of A.R.P. arrangements in the kinemas in the area was expressed by W. BERRIMAN, who, with the secretary, was wholeheartedly thanked by the members for their valuable efforts.

It was explained that the secretary circulated to members the results of the discussion with the Chief Constable.

In answer to a question by Mr. JONES, Rhondda, whether the sandbagging of windows meant the removal of the glass, W. BERRIMAN said that instructions received in Rhondda prior to the discussion might have resulted in 90 per cent. of the kinemas under the jurisdiction of the Chief Constable closing down.

"We called a meeting of the officers of the branch and then we arranged to see the Chief Constable," added Mr. Berriman. "I told him that practically the whole of the exhibitors found it impossible to carry out the conditions, and if he was insisting we were closing down the whole of our shows until there was some modification." He went on to tell the members: "What you have to do is to put in the necessary equipment, and this has been made compulsory by the Home Office, and get your staffs to take lectures."

Referring to the sandbagging of windows, he explained that windows had to be boarded up 7 ft. from the ground.

A MEMBER: I know someone who has been told to have every window seen to. We have 24.

W. BERRIMAN: They were the original instructions, but you have since received the new circular. Whatever an inspector or sergeant may say we have a statement signed by the Chief Constable of Glamorgan, and he is the official to listen to.

In answer to a further question, Mr. Berriman explained that windows must be completely "blacked out." They were seriously thinking about the question of having to get two firemen for every 250 seats, he added, but now they only had to get their staff to take instructions from someone who was fully qualified, and when they were efficiently trained it would meet the requirements. He also stressed upon the members that their staffs must receive lectures on fire-fighting.

General Council Matters

A. B. WATTS said it was the longest report that had ever been given at the Council and was as large as the annual meeting, and he referred in detail to the various items which had already been reported in the KINE.

W. BERRIMAN spoke of the use of neon lighting during the time the kinemas were closed. The exhibitor had to pay, he said, as they were still committed to the contract. Unless they could make some arrangement themselves with the company the legal position is that they were liable. With regard to maintenance the company would continue to do this under the contract.

He added that they were hopeful that unreasonable restrictions placed upon kinemas would be washed out and new regulations brought into being. The introduction of metal screens in kinemas had been given serious consideration, but he was able to report that the matter had been abandoned. "We hope the difficulties with regard to A.R.P. will be washed away," he concluded.

Acting Chairman

The branch also decided that the vice-chairman (W. LEWIS SMITH) should continue to officiate as chairman in place of the late Norman Wright for the rest of the year, and that he should automatically be elected chairman proper at the annual meeting.

The members were informed that the secretary would shortly send out nomination papers and they were asked to return them as soon as possible.

Tyrone Power and Myrna Loy in THE RAINS CAME (20th Century-Fox)

The famous "Capitol" sequence in MR. SMITH GOES TO WASHINGTON, which Columbia will shortly Trade show. James Stewart and Jean Arthur are starred

N.W. Branch Support for Four-Mile Bars

PRICE CONCESSIONS FOR TROOPS

Rating During Closure

NORTH-WESTERN Branch of the C.E.A. on Friday decided to support the Leeds resolution for the modification of pre-war barring clauses, so that they do not exceed four miles, or the town or city boundary, whichever is the greater. W. J. Speakman presided.

Discussion arose from the chairman's report of the last General Council meeting and meetings of the Executive Committee, and a resolution of support was moved by Ald. E. TROUNSON.

Reminding the meeting that this matter ought to be discussed in the presence of booking managers and others who were not present that afternoon, R. P. RUTHERFORD added: "This is too important a thing for a sudden decision." The absentees had not the remotest idea that the question of bars was likely to be discussed. Whatever decision was reached it could not be made effective unless there was general agreement of all the parties concerned.

Ald. TROUNSON: I believe 95 per cent. of exhibitors will welcome this proposition.

"But it is no use passing a resolution unless we know the attitude of the people who create these bars," retorted Mr. RUTHERFORD.

P. M. HANMER, who supported the Leeds resolution, said it would stop such ridiculous bars like Liverpool barring Rhyl and Southport barring Ormskirk.

Board Room Resolutions

J. M. CANNON said that resolutions were often framed from the board room and not from the practical angle. This question of bars was not one for the circuits only; but the position of the booking manager must be understood.

As to the inference that an unnamed person had "ratted," that was not fair to the circuit representative. He had not "ratted." It had been stated over and over again that the interests of the circuits and independents were identical. He was certain the circuits would abide by agreements reached by the independents, but let problems be discussed in a practical manner.

Finally, on the proposition of Ald. E. TROUNSON, seconded by P. M. HANMER, a resolution supporting the Leeds proposal on bars was adopted.

Concessions for Soldiers

Reference was made to the practice of exhibitors in one of the North Wales towns admitting soldiers and uniformed persons at reduced prices of admission. It was pointed out that this was a departure from the advice given by C.E.A. headquarters.

L. EDWARDS: I did the same as my opposition in the belief that it was a gracious and patriotic act in favour of men who could not afford more than 6d.

The Chairman (W. J. SPEAKMAN) pointed out the view of the General Council that before very long nearly every person would be in uniform. Was a concession to be given to everybody? Rather than risk creating any highly controversial issues, it was agreed that there should be no reductions to persons in uniform. He was surprised by the report that a circuit was granting a concession, because the C.E.A. had an assurance to the contrary.

P. M. HANMER (to Mr. Edwards): Would you revert to usual prices for soldiers if the circuit does the same?

L. EDWARDS: I am not in a position to answer that question at the moment.

J. R. DOVENER suggested that in view of the information forthcoming at that week's General Council meeting, the proprietors of two entertainment groups in the town mentioned should be requested to discontinue the giving of concessions.

This was agreed.

"The Lion Has Wings"—or Strings

Booking terms for the film "The Lion Has Wings" were advised to the meeting—namely, 25 per cent. and no bars.

One booking manager remarked that if any exhibitor could not get the film owing to the number of "strings," he should report the matter to the secretary.

It was stated that the first-run Liverpool date was December 4. Then there would be a two weeks' season in London, after which the film would be generally available in the South-West Lancashire territory from December 25.

The CHAIRMAN commented on the shortage of film product and the steps that were under consideration to stimulate production.

Rating of Kinemas

Some discussion took place on the proposal that the secretary should write to rating surveyors explaining the circumstances when kinemas were compelled to remain closed at the outset of the war, and asking for relief from the payment of rates for that period.

It was pointed out, however, that local authorities had no power to deal with the matter and the only hope of rate relief could come by a pronouncement from London.

B. ALLMAN remarked that kinemas were assessed not on letting value, but according to the amount of business they did. He understood Liverpool places of entertainment represented 1 per cent. of the rateable value. If the assessment was on the basis of the amount of business done, exhibitors would have the right of appeal to the assessment committees.

Camp Kinema

Information was given to the meeting of a camp kinema which was being operated in opposition to established kinemas. It was stated that standard film was being used, obtained from Liverpool renting houses.

The CHAIRMAN said he had been asked to make a report to the General Secretary, and he would visit the district in the course of a few days.

"Cinematograph Times"

H. E. RADAM: Has it been decided to discontinue the *Cinematograph Times*?

The CHAIRMAN: No plans have yet been formulated, but I do not say the C.E.A. will discontinue the *Cinematograph Times*.

Electricity Charges

Gordon Dudley West (branch secretary) had a letter from the Liverpool City Electrical Engineer in response to his letter asking for a concession in electrical lighting accounts during the period the kinemas were closed to the effect that the Liverpool Corporation purchased its electricity from the Central Electricity Board and the kilowatt charge was payable on an annual basis. No reduction or allowance could be made in the fixed charge owing to the reduced consumption.

Cheap Matinée Prices

There was a desultory discussion on cheap matinée prices, during which one member asked if Mr. HANMER would raise his matinée admission charges.

P. M. HANMER: I said at the last meeting that if the matter was left over by the branch I would fall into line at a later date. The matter has, however, not been left where it stood.

Name the Rule

It was reported that the chairman had used his influence to bring certain Isle of Man theatres into C.E.A. membership, expecting that they would be attached to the North-Western branch. Now the branch was advised that no benefit could accrue to them, as the Isle of Man was "an undefined area" and came under the direct jurisdiction of C.E.A. headquarters.

Members said they had always understood exhibitors could join whatever branch they liked, on the basis that if they went out of their own territories, the two branches shared the proportion of subscriptions.

As there was a doubt about this and the effect of the last alteration of C.E.A. rules, the secretary was requested to write to W. R. Fuller on the question, and to ask him to quote the relevant rule.

The next general branch meeting will be held at Liverpool on Friday, December 15.

LEEDS SUBMITS PLAN FOR WAR RISK INSURANCE

Little Encouragement from C.E.A. Headquarters

A SCHEME for national insurance in regard to war risks was submitted last week to the General Council by C. P. Metcalfe, but following a general review of the situation by the executive committee and in view of the Government attitude in general towards such methods of insurance, it was decided to take no action on the proposal.

The discussion arose from a resolution of the Leeds branch urging the Executive Committee to give immediate attention to the formulation of a scheme.

The Executive Committee, in leaving this matter for the consideration of the General Council, repeated the following experience of the Association in this matter by the General Secretary.

Dozens of members have written asking why the General Council does not get out a scheme, or make representations to the Government, but the Government has very firmly declined to guarantee any scheme against war risks, and members have been advised that there are some voluntary schemes in existence, and they one and all indicated that such schemes were not of any use, as they could only meet claims up to the extent of their funds.

The Exhibitors' Demand

What the members indicated that they wanted was a scheme whereby the Government guaranteed that the Insurance Committee, in return for an extra premium, would pay the full loss up to the amount insured.

If this is what the members want, such a scheme is not available, as the Government has definitely decided that it will not undertake the risk.

Since this matter was raised the Government has intimated that it is introducing a Bill to stop people inviting subscriptions to insurance schemes of this kind, and there will be heavy penalties for advertising such schemes. It may be as well to await the Bill to see what constitutes an advertisement, which may not have a limited definition of what we know as a paid advertisement in a newspaper. Otherwise, if an announcement becomes an advertisement the promoters of any such scheme might find themselves in difficulties.

These observations are not made in any way to cramp discussions, but if the members really want and will only be satisfied with a scheme that has the backing of the Government, they may express approval of a mutual scheme as extremely desirable, but when it comes to appending a signature on the dotted line they will simply say that it is not what they want.

The Government's refusal has always been very definite, and has just been confirmed by a committee which the Government set up to report generally on the question.

Metcalfe's Scheme

C. P. METCALFE said that the Executive Committee would like to know the feeling of the General Council to such a scheme.

The Government was discouraging the formation of insurance schemes at the present time, but after reading extracts of the Weir Report he personally thought it was intended to condemn such schemes as were of a catch-penny nature where a great amount of the sums contributed as premiums were going in directors' fees and other expenses on too large a scale, with the result that there would be very little of the premiums left to compensate people who suffered loss.

He felt that a scheme such as the C.E.A. could form, with expenses at a minimum and the maximum of subscriptions, would be valuable for compensation and would not be discouraged in any way at all.

That there is a need for such a scheme, remarked Mr. Metcalfe, did not need emphasising.

Those exhibitors who were in vulnerable areas knew what the consequences would be if ever they were caught by a bomb—to many independents it would mean ruin absolutely. In regard to the circuits, of course, the situation was different, because if they had 300 or 400 kinemas and four or five were destroyed, the remaining halls would have to stand the loss and would be able to do so.

It might be that many independents would not join in any scheme because mortgagees and people interested in the overheads would not contribute, so perhaps the number who could and would participate would be limited, but he did feel that if 300 or 400 would join it would be worth while to get going.

Some people might think that the problem of money down and cost could not be overcome, but he did not think that was insuperable, nor that there would be any need to pay money down. Some sort of a company could be formed, limited by guarantee, and each insurer should undertake to provide, say, 5 per cent. of the sum insured for as a maximum contribution against the expense of promotion, running and compensation for damage.

Post-War Spread-Over

For example, if an exhibitor insured a place for £20,000, the maximum expense that could be inflicted upon him would be £500 spread over five years after the war. If there was a raid on a town with five kinemas which were all completely washed out, those exhibitors would be given compensation for their loss of 100 per cent. and that would be a terrific result for any air raid, as kinemas would not be singled out for attack.

Such a scheme should not replace any compensation that the Government might decide to give after the war to people who had suffered damage; it would simply insure that members would get the balance that might not be recovered from the Government.

Mr. Metcalfe concluded by saying that some of the ideas he had mentioned were his own, but others had been thought out in conjunction with a chartered accountant who knew the business.

"Waste of Time"

ALD. E. TROUNSON: I am satisfied in my own mind that any time we devote to this scheme is purely wasted. You cannot carry a scheme like this without the backing of the Government. If Leeds feel like that let them operate in Leeds alone. It is impossible for us as an Association in view of the Government's attitude.

ALD. R. W. WHEELDON said that if the first line insurance companies would not attempt a scheme such as had been suggested, it was hopeless for the C.E.A. to tackle it. The liability would be terrific and difficult to comprehend.

It was agreed to accept the Committee's report on the matter.

MANCHESTER AND SALFORD

Application for Formation of a New Branch

An application from the Manchester and Salford Cinematograph Exhibitors' Committee for the formation of a new branch was considered by the General Council.

The GENERAL SECRETARY reported that it was so long since a new branch had been formed that probably very few delegates were aware of the procedure used for dealing with such a request. It went back to the time of his predecessor and consisted in asking those who made the application to remit it to the branch already in existence and ask for its comments, or views, not of necessity critical. It was also helpful if the territory which the new branch would wish to cover could be stated. If there was agreement between the existing branch and the applicants for a new branch it only remained for the General Council, in accordance with rule, to see that the branches were economically sound and able to carry on as regards sufficiency of members and funds.

It was moved by H. VICTOR DAVIS, seconded by C. H. BELL, and agreed:—

"That the procedure outlined by the General Secretary be carried out by the Manchester and Salford Cinematograph Exhibitors' Committee and the application brought forward again at the next meeting of the General Council."

Kim Peacock and Walter Rilla in a scene from HELL'S CARGO, recently Trade shown with success by Associated British

T. O'BRIEN

S.O. as Lever for T.U. Agreements

EXHIBITORS AND N.A.T.K.E. ALLEGATIONS

C.E.A. not Recruiters

THE attitude of the N.A.T.K.E. towards National Sunday opening was discussed by the General Council during the debate on a letter from T. O'Brien, in which he stated their policy was to discourage it, however authorised, in districts where no trade union agreement existed.

A suggestion of delay in concluding agreement was repudiated by exhibitors, who pointed out that it was not the duty of the C.E.A. to negotiate where no agreements existed, nor to act as recruiting agents for the N.A.T.K.E.

It was also pointed out that the demand for Sunday opening came not from the C.E.A., but from the military authorities. It was eventually agreed to meet the N.A.T.K.E. executive to discuss the matter.

The letter from the N.A.T.K.E. deprecated any move towards the general Sunday opening of kinemas without adequate safeguards and conditions being given which would be acceptable to its members. Such safeguards were provided through the medium of the Sunday Entertainments Act, 1932.

Mr. O'Brien added that his Union would continue its established policy to discourage permits being granted for Sunday opening, however authorised, in those districts where they had no trade union agreements with the employers concerned.

An early meeting between his executives and representatives of the General Council to discuss this matter was suggested.

W. R. FULLER, General Secretary, stated that he had already informed Mr. O'Brien that as soon so exhibitors had settled the immediate problems created by the outbreak of war, continuance of negotiations for agreements would be pursued. There was no desire to hold up such negotiations. He proposed that the meeting suggested by Mr. O'Brien should be arranged.

Where S.O. is Unwanted

H. HOPKINS said it was quite a wrong impression to give that every exhibitor wanted Sunday opening. A very great number did not. Members in many situations found it difficult enough to run Sunday shows when staff and product were plentiful. The agitation for general Sunday opening came from the Government, which, rightly enough, was interested in the entertainment of the troops on Sundays, but he could not agree that the general public needed this entertainment on a Sunday.

Talks Held Up

C. H. BELL stated that the Kent agreement with the N.A.T.K.E. was working perfectly smoothly. Organised labour was a recognised institution, and as such should be supported solidly by all.

T. H. FLIGELSTONE remarked that Mr. O'Brien had got the situation wrong—he seemed to think that the demand for general Sunday opening came from the association, whereas it was proposed by the Military Authorities. The trade did not wish to exploit the public over this matter at all.

As regards the Southern Midlands Branch it greatly wished to conclude an agreement with the N.A.T.K.E. as quickly as possible. Negotiations had been commenced twelve months ago, but the matter had been deferred by Mr. O'Brien so indefinitely that up to the present date the Branch still had no agreement. Every time he personally had met Mr. O'Brien he had asked him when he was going on with the matter, as the Branch was still waiting.

C.E.A. not Union Recruiters

F. B. B. BLAKE, of Portsmouth, said that when first approached by Mr. O'Brien his branch had said they would willingly go into the matter as soon as the N.A.T.K.E. could show that they had a substantial number of members in that area, but Portsmouth exhibitors could not form the N.A.T.K.E. membership for it. Since that date nothing more had been heard from Mr. O'Brien.

H. VICTOR DAVIS stated that completely false ideas had been circulated in South Wales that exhibitors were opposed to the Union.

Every willingness had been shown to meet Mr. O'Brien in those districts where he had members of his Union, but exhibitors did not feel it was their duty to do so where no such members existed.

As regards Monmouthshire, it was proposed that separate agreements should be made for Newport and Cardiff, which were large centres, where different conditions would be likely to apply from those in the hills. Since that time an agreement with Cardiff had been effected, but not yet with Newport. Newport was still willing to negotiate an agreement.

Mr. Davis, continuing, said that collective bargaining was one of the great principles between labour and proprietors, and in the South Wales case they had gone out of their way to meet Mr. O'Brien, but he must get on with his work. The chairman, committee and members were constantly asking why Mr. O'Brien did not go along and negotiate instead of circulating falsely that the exhibitors were not ready to meet him.

Exhibitors Demand the Truth

That story was going round the country, and had even reached some Members of Parliament. On one occasion, when addressing a meeting, said Mr. Davis, an M.P. present, before listening to Mr. Davis's remarks, asked whether it was true that exhibitors were refusing to meet the N.A.T.K.E., because if so he was not going to hear what he had to say. On Mr. Davis assuring that M.P. that nothing of the sort was true, that although many employees were not members of the N.A.T.K.E., the branch was urging them to meet Mr. O'Brien, the M.P. did not pursue the matter further.

Mr. O'Brien, said Mr. Davis, must tell the truth, and not draw wool over the eyes of exhibitors, the House of Commons, and others interested in the business.

It was agreed that a meeting with Mr. O'Brien's executive be arranged.

NO RELIEF FROM P.R.S.

C.E.A. to Review Application

Representations made to the P.R.S. for a refund for the period that kinemas were closed had been replied to with the statement that through the closing down of the B.B.C. stations, hotels, concerts, etc., it had been harder hit than the C.E.A.

The committee agreed that the matter could be reviewed later in the year if subsequent experience called for it.

Over-Long Programmes

SHEFFIELD COMPLAINT FOR JOINT DISCUSSION WITH K.R.S.

IN speaking on a letter from the Sheffield and District branch, dated October 30, in reference to over-long programmes, COUN. H. S. GENT said:—

"This matter was raised at the last meeting of the Sheffield branch for two reasons. First of all, when that meeting was held, we had restricted hours of opening until 10 p.m., which made it very difficult for the programmes, as some were booked, to go through in the evening. Now that some of us have received an extension of hours of opening matters with regard to programmes that have already been booked will be eased somewhat, although we in Sheffield have only been permitted to remain open until 10.30 p.m. We found, notwithstanding a clause on the contract that shows should be limited to 3¼ hours, that length of programme has been and is still being exceeded.

"Those of us who are in the suburbs of the town and running films subsequently, and are only able through economic conditions to show in the evenings, are at an extreme disadvantage as opposed to circuit houses which have premier runs in town.

Overheads Cost More

"We have now noticed that certain of our members in the suburbs on certain nights of the week have introduced variety turns. We are faced with a rise in costs on every commodity. If our overhead charges go up by 5 per cent. it is not like butter, cheese, bacon, etc.; we cannot pass that on directly to the public and there is no doubt about it that the time is not far distant when our product will cost us more—it could not cost us much more, I appreciate that point—in that on certain films we shall probably have to take six days' bookings in place of three days, which will not be an economic success to us, and I am afraid, eventually not to the renter either.

Matter for Joint Consideration

"The suburban halls, which are the backbone of the Association, consist that a programme of from 2 to 2½ hours is ample. This permits a continuous house the centre of the town to show a programme four times in the ordinary opening hours. I am not including London in my remarks as that has a situation different from anywhere else in the country.

"I put it up to you," said Mr. in conclusion, "that the C.E.A. and R.S. should jointly consider this matter fully, and I hope that the other branches will give the proposition its full support."

It was agreed to discuss the matter with the K.R.S.

11 p.m. CLOSING PROBLEM FOR EXHIBITORS

Late Transport the Difficulty

POLICE DEMANDS

LACK of late transport and the continuance of police restrictions are the main factors which are preventing many provincial exhibitors from availing themselves of the order permitting the extension of kinema hours until 11 p.m.

The difficulties of the provincial exhibitor in availing himself of later closing hours of kinemas were explained by J. Mather, of the Scala, Bury, to the Corporation Transport Department.

His arguments will be used to strengthen the application which the department is making for a supplementary petrol ration. Until it is obtained Bury kinemas will close at 10 p.m.

Walter Aspden, secretary of the Burnley exhibitors, has been told there is no prospect of the extension of 'bus services. One or two kinemas in the town are, however, open till 11 p.m.

Sheffield Application to Justices

The Sheffield C.E.A. are applying to the Licensing Bench on December 6 for the opening hour to be altered from 10.30 p.m. to 11 p.m. Sheffield magistrates last week granted occasional music and singing licences only until 11 p.m., but stated the matter would be reconsidered.

A. R. Favell, delegate to the General Council, in an interview, said the extra half-hour to 11 p.m. would make a lot of difference. It would not necessarily mean that kinemas, in view of the black-out, would keep open until that time, but it would be a safety margin.

Rotherham authorities have granted openings from 1 p.m. to 10.30 p.m., the closing times to be staggered from 10.15 p.m. Local managements are apparently satisfied with this concession.

Staggered Hours at Derby

While acceding in principle to the request of Derby exhibitors for general closing at 10.30 p.m., the Chief Constable has insisted upon the retention of staggered hours, which range from 10.15 p.m. to 10.45 p.m. At the same time, however, the regulation insisting upon only 75 per cent. of the kinema capacity being filled was reviewed.

At a conference between the police and exhibitors, F. J. Smidmore, of the Gaumont Palace, pointed out there was no reason for staggered hours and that if closing time of the central kinemas was fixed at 10.30 p.m. there would be no final rush for the 'buses.

A Derby Transport Department official, however, pointed out that the last trolleybus left at 10.15 p.m. and a request to continue beyond that hour would be seriously opposed by the drivers.

Group Closing till 10.30 p.m.

At a conference concerning the extension of hours, on November 7, between the Chief Constable of Rochdale, Lancs, and local exhibitors, it was agreed that kinemas should be divided into two groups and that there should be staggered closing hours fixed at 10.20 p.m. and 10.30 p.m., to be adopted in turn by each group.

The question will be reviewed later if transport facilities improve.

Awaiting Transport Decision

Whether or not Southampton kinemas will generally remain open until 11 p.m. depends on the reactions of the municipal transport department to an application by the recently-formed Southampton Entertainment Managers' Association for later transport.

At a meeting of the Association on Wednesday it was decided to apply for an extension of 'bus and tram services from 10 p.m. until 11 p.m.

Meanwhile, at least one Southampton kinema is remaining open until 11 o'clock on the instructions of head office.

The extension of the 'bus services from 8.30 p.m. to 10 p.m. to bring them in line with the trams became effective on Thursday of this week.

Blackpool Trams Aid Kinemas

At Blackpool the trams are running at a later hour to meet the convenience of the patrons of the kinemas and theatres, most of which have decided to adopt the 11 o'clock closing hour.

It is, however, not possible to run more 'bus services, as even the existing services are exceeding the petrol ration.

Open - Notwithstanding Lack of Transport

Notwithstanding the fact that no arrangements were made for later transport, the kinemas at South Shields, which opened last week at 11 o'clock, are doing good business.

Ginger Rogers in FIFTH AVENUE GIRL (RKO-Radio), reviewed in this issue

RUNNING TIME RESTRICTED TO TWO HOURS

MANCHESTER POLICE DECISION

Kinema performances in the central part of Manchester are to be limited to two hours' duration.

This decision was reached at a conference between representatives of the kinemas concerned and the Manchester Chief Constable last week.

It was also agreed there should be a wider staggering of hours, now that the places of entertainment were allowed open until 11 p.m. Transport difficulties from the central area for patrons of the late evening performances have been largely removed, the Transport Department having made special arrangements to see that patrons are conveyed to their districts after the shows.

Representatives of the department watch queues closely, and where the need exists special 'buses are at hand.

POINT OF VIEW

TRADE SHOWS OF TWO NEW EDITIONS

Dennings Films, Ltd., announce that the Trade show for two new Point of View screen debates will be held on Thursday, November 16, at the Spectator Short Films' private theatre, 25, Savile Row.

The first is a lively argument on the problems of transport, and is called "Transport on Trial."

Mr. Pro wants all transport to be unified under one Government department, but Mr. Con argues that the railways themselves should be left to settle the whole question. There is a very interesting exposition of the development of transport troubles from the original problem of getting the stones to Stonehenge right up to the modern difficulties of war time and black-out traffic dislocations.

The second (No. 5 FIRST SERIES), called "Drifting in Danger," thrashes out the problem of preserving our herring fleet.

To-day, many of the men and boats are engaged in mine-sweeping, but that does not solve the problem—how can an industry, whose market has fallen by half, survive without drastic curtailment? Mr. Pro argues it can't—but Mr. Con puts up a formidable case, saying it can and should be done.

Ivan Scott, who produces these films, maintains that "the war does not excuse us for ignoring these problems which we formerly debated so hotly. It is our job to keep democracy alive."

These two shorts are excellent examples of how we may do this and Mr. Scott must be congratulated on the way he keeps up their entertainment value.

MOORHOUSE CIRCUIT APPEAL

"Fags" for the Troops

H. D. Moorhouse, principal of the H. D. Moorhouse Circuit, Manchester, has announced his intention of inaugurating a £1,000 appeal through H.D.M. kinemas, the money to be handed over to a local War Relief Fund, the object of which is to provide comforts for the fighting men of Lancashire and the North. Mr. Moorhouse has given a lead by promising a donation of 100 guineas towards the £1,000.

Sixty H.D.M. kinemas are participating in a "cigarettes for the troops" drive. Collecting boxes for both cash and cigarettes made their appearance at the theatres last week end.

Central Bristol 10 p.m. Curfew

With the exception of suburban houses Bristol kinemas are still closing before 10 p.m. Central houses tried later hours but abandoned the experiment after a couple of days as they found that patrons wanted to leave in time to ensure catching a 'bus home.

National S.O. Plan

GOVERNMENT MOVE URGED BY COUNTY COUNCILS ASSOCIATION

THE assumption of powers by the Home Secretary to make at his own discretion orders for Sunday opening is urged by the County Councils Association

It is reported that the Home Office were understood to be considering, at the request of the Service Departments, the desirability of making, under the Defence Regulations, an Order to simplify the existing procedure for the Sunday opening of kinemas in areas containing large concentrations of troops.

It was resolved—

That the committee are fully in sympathy with the foregoing proposal and they desire to suggest that, with a view to the avoidance of delay, the Home Secretary should be empowered to make at his discretion Orders for the Sunday opening of kinemas during the present emergency.

DERBY SUPPORT

Derby Estates Committee has informed the Home Office that in its opinion the opening of kinemas on Sundays during the war should be permitted.

A SECOND ATTEMPT

It was reported at meeting of Cannock (Staffs.) Urban Council this week that a letter had been received from M. Dent, Managing Director of the Danilo Kinema Company, stating that he was definitely of the opinion that there was a demand for Sunday opening in the district, and asking for the Council's views.

The Council decided not to consider the matter until a general application was made by local kinema proprietors.

As this is the second occasion on which the Council has intimated its willingness to consider a general application, joint action by local exhibitors seems to be indicated.

DEMANDED BY VISITORS

Sunday opening of kinemas as a means of enhancing the popularity of Cleethorpes is advocated by A. H. Ingham, the resort's Publicity Officer.

There was a national move taking place to secure the opening of kinemas on Sundays, and he thought that Cleethorpes should take advantage of it, he said.

"Last season I had hundreds of complaints from visitors about the kinemas being closed," continued Mr. Ingham. "Visitors want Sunday kinemas, and if we assume to cater for visitors the authorities concerned should set aside their obsolete prejudices and allow them."

Leatherhead Vicar in Favour

KINEMA PATRONS' APPEAL FOR S.O.

The Vicar of Leatherhead expressed himself in favour of the application to the local U.D.C. for the Sunday opening of the Crescent, Leatherhead.

The management stated in a letter to the Council that since the beginning of the war they had been inundated with requests for Sunday opening.

Darlaston Rejects Third Application

For the third time application for Sunday opening at Darlaston has been rejected by the Town Council.

The kinemas offered to defray the cost of the poll and also to allow the clergy time in the programmes for a short service.

The application was strongly opposed by the Churches, who presented a petition containing 704 signatures.

On a vote the proposal was defeated by 11 votes to 9, the chairman remarking that a poor case had been put up to show that the public demanded it.

Bridlington Move

A further attempt to bring about Sunday opening at Bridlington is being made by the Regal, owned by L. Morris.

The latest application, the third that has been made, has been referred by the Council to the General Purposes Committee following the statement by the Town Clerk that in all probability some communication on the subject of Sunday opening would probably be received from the Government at an early date.

Doncaster Fixes S.O. Dates

Doncaster Borough Court last week granted an application for kinemas to open on Sundays, November 19, and December 10, between hours of 7.30 p.m. and 10.30 p.m. An application to open between 2.30 and 10.30 p.m. on Christmas Day was also granted.

A Return to

SIMPLICITY !

What is wrong with the superlative? Just this: It is getting tired and weary. Almost ashamed of itself. Why not a return to simplicity? What's wrong with the word GOOD? Nothing, if it is the bare, naked truth. Here's a picture which puts adjectives on the spot. There isn't one to fit it.

"THE RAINS CAME"

Louis Bromfield's masterpiece

A Darryl F. Zanuck production

20th Century-Fox picture

THE "CITADEL" DECISION REVERSED

M-G-M British Win Appeal

"UNJUSTIFIED ATTACK ON BEN GOETZ"

AS the result of the decision of the Court of Appeal on November 10, Elizabeth Allan, the film actress, failed to hold £3,400 damages awarded to her by a King's Bench special jury and the judgment of Mr. Justice Singleton, against the Metro-Goldwyn-Mayer British Studios, Ltd., in her action for alleged breach of contract to engage her to play the star part of "Christine" in the film of "The Citadel."

Miss Allan's case was that, after she had entered into the contract with the defendant company, through their managing director, Benjamin Goetz, the part was given to another actress.

Giving judgment allowing the appeal, the Master of the Rolls said the verdict and judgment could not stand.

The case put forward for Miss Allan was that she entered into the contract quite independently of her contract with the Metro-Goldwyn-Mayer Corporation of America. But in the latter contract was a clause under which the services of Miss Allan would be lent to the British M-G-M Company. On the true construction of that contract it was contemplated that when the loan was made to the British company Miss Allan would still be working under her contractual obligation to the American corporation. Therefore, said the Master of the Rolls, the action was misconceived, and, moreover, there was not a particle of evidence that Miss Allan or the British company thought they were entering into an independent contract. The appeal, therefore, must be allowed.

His Lordship referred, in conclusion, to the "bitter attack" made on Mr. Goetz during the trial of the action. He said:

"It was suggested that every step Mr. Goetz took—which to my mind, once the matter was understood, had a clear and businesslike meaning—were tricks, frauds and swindles, and things of that kind. I cannot find any justification for any such suggestion and I cannot help thinking that charges of that kind may have had some effect on the minds of the jury."

Lords Justices Mackinnon and du Parcq agreed, and the appeal was allowed with costs. The money paid into court by the appellant company was ordered to be paid out to them and leave to appeal to the House of Lords was refused.

DERELICT KINEMA TO BE REBUILT OR DEMOLISHED

APPEAL COURT AND COUNCIL'S POWERS

IN the Court of Appeal on November 10, the fire disaster at the Tonge Picturedrome, Tonge Moore Road, Bolton, Lancs, in 1930, was recalled when the court heard an appeal from a decision of a King's Bench Divisional Court that the Recorder of Bolton was right in confirming an order of petty sessions that Millar Johnson McVittie, Half Edge Lane, Eccles, as owner of the Picturedrome, would repair, restore or demolish the building on the ground that it was ruinous and dangerous.

For Mr. McVittie, R. M. Montgomery, K.C., said the question was whether, under the Public Health Act of 1936, it was proper to make an order in such terms, or whether it was necessary to specify in the order the work required to be done.

His contention was that it was for the court to decide what work must be done, otherwise Mr. McVittie might be in the impossible position that when he had done what he thought was satisfactory, the local authority might decide that it was not satisfactory, and the work would have to be done all over again.

The court dismissed the appeal, without calling on counsel for the respondent.

An Eye-sore

Lord Justice Scott, giving judgment, said that the Divisional Court had correctly interpreted Section 58 of the Act, which provided that petty sessions might make an order on the owner for repair, renovation, or demolition, if, because of its ruinous condition, a building was in such a dilapidated condition as to be seriously detrimental to the amenities of the neighbourhood.

"We have," said the Lord Justice, "seen photographs of the building as it now exists, and it is obvious that ever since the fire in 1930 it has been a dreadful eye-sore.

The owner knows what his building was, and if he wants to re-erect it he can do so under the form of order made. If he recognizes that it is not good business to re-erect that old building he is not entitled to keep the site disfiguring the neighbourhood at the expense of the inhabitants of the town in order that he may wait for a possible bid from someone who might perhaps use some of these steel uprights. He can always go to the local authority and say: "I have plans for a new building. Give me a little more time to put up the new building."

"The Public Health Acts must be worked with a reasonable appreciation of their true object, and arrangements can be made in most cases so that they do not press unduly on the person who has to carry out the order."

Lord Justice Clauson agreed the appeal would be dismissed.

Lord Justice Goddard, who also agreed said it was not for the court or the trial authority to say in an order whether a restored building should be neo-Gothic or bastard Tudor. The only satisfactory feature of the case was that Mr. McVittie would have the privilege of paying all the costs.

Leave to appeal to the House of Lords was refused.

WAGES CLAIM

Producer Entitled to Three Months' Notice

In the King's Bench Division on November 8, Leon Pollock, of Russell Mansions, Southampton Row, was awarded £100 and £25 costs in a claim for wages in lieu of notice from Union Cinemas, Ltd.

Mr. Pollock's case was that he was appointed, in August, 1936, controller of stage productions for the Union Cinema Co., Ltd., at £16 a week. In December, 1936, Union Cinemas, Ltd., was formed to take over the Union Cinema Co., and Mr. Pollock continued to act as controller of stage productions for the new company. On November 5, 1937, he was given a month's notice. Mr. Pollock claimed that he was entitled to six months or, alternatively, to three months' notice.

The defendants contended that a month's notice was sufficient.

Mr. Justice Oliver held that Mr. Pollock was entitled to three months' notice, and on that basis gave judgment in his favour for £100 and £25 costs.

ALLEGED THEFT OF £295

Kinema Manager Charged

Leslie Henry Cox, formerly manager of the Rembrandt, Kingston Road, Ewell, Surrey, was charged, at the Epsom Police Court, with stealing £297, the property of his employer, Lorrie Gardiner, proprietor of the kinema.

Cox stated that he was going to the bank with the week's takings, and discovered on the way that it was past 12 and that the bank was shut. He gave way to a sudden impulse, but, he went on to state, he had given the police all the assistance possible, and hoped to be able to repay the money.

Mr. Gardiner, part owner of the kinema, said that Cox was earning £6 a week as manager of the kinema and café.

The defendant was committed for trial to the Quarter Sessions.

KINE. DEBENTURES IMPROVE

BOMB FEAR ALLAYED

The main feature of the kinema share market in the past week has been a further rise in debenture securities. Up to the outbreak of war these securities, which are mainly represented by the bricks and mortar part of the business, were falling heavily on the expectation that London in particular and other parts of the country might be subjected to extensive bombing operations.

Now that the war has been going on for over two months, and air raids have only been light and spasmodic in nature, and have not really penetrated the coast, the view is taken that kinema properties may be safer than at one time anticipated.

Associated British Picture Corporation 5 per cent. debentures rose a further £2 to £96. Gaumont 4½ per cent. debentures gained £1½ at £65½, while Odeon 5 per cent. debentures rose £5 to £73. The optimistic statements at the Odeon meeting also brought in buyers of other securities in that group, the ordinary being 6d. up at 4s. 9d., while the 6 per cent. preference rose 1s. 9d. to 13s.

Elsewhere movements were small and most quotations were quite nominal.

SHARE MOVEMENTS

	Last Week.	This Week.	Movement.
African Theatres Ord.	31/3	31/10½	+ -/7½
Assoc. Brit.Pic.Corp.5/- Ord.	9/-	8/9	— -/3
,, 6% Pref.	16/6	16/6	—
,, 5% Debs.	£94	£96	+ £2
A.P.P.H. Ord.	8/6	8/6	—
Assoc. Talk. Pic. Ord. 5/-	-/2½	-/2½	—
Baird Tele. 20% Pref.Ord.2/6	-/7½	-/6	— -/1½
,, Defd. Ord. 2/6	/7½	-/7½	—
Brit. & Dom. Films £1	-/9	-/9	—
Brit. Lion Pref. 10/-	-/9	-/9	—
Capital & Prov. News 5/-	2/9	2/6*	—
Gains. Pic. Ord. 10/-	2/-	1/6*	—
Gaumont British Ord. 10/-	2/6	2/6	—
,, "A" Ord.	1/-	1/-	—
,, 5½% 1st Pref.	8/7½	8/11½	— -/6
,, 4½% New Debs.	£64	£65½	+ £1½
General The. Pref.	4/6	4/6	—
,, 6½% 1st Mort. Deb.	£70	£70	—
Kinemas Ord.	5/-	4/4½	— -/7½
,, Debs.	£73	£73	—
London Pavilion £1 Ord.	9/-	7/6*	—
,, 6% £1 Pref.	17/6	17/6	—
Ldn. and District	-/3	-/3	—
Mde. Tussaud New 1/- Def.	-/10½	-/10½	—
,, £1 Prefd. Ord.	8/-	8/9*	—
Moss Empires £1 Ord.	18/-	17/7½	— -/4½
,, £1 Cum. Pref.	13/9	13/9	—
Odeon 5/- Ord.	4/3	4/9	+ -/6
,, 6% Cum. Pref.	11/3	13/-	+ 1/9
,, 5% Debs.	£68	£73	+ £5
P.C.T. Ord. 10/-	21/6	17/6*	—
,, 7½% Ptg. Pf. Ord.	14/-	14/-	—
,, Cum. "A" Pref. £1	21/4½	21/9	+ -/4½
,, Cum. "B" Pref. £1	16/-	16/-	—
,, Const. 7% Pref.	17/6	17/7½	+ -/1½
Scophony 5/- Ord.	2/10½	1/6*	—
Sound City (Films) 5/- Ord.	-/9	-/6*	—
,, 6% Pref.	2/6	1/3*	—
Stoll Th. Corp.	1/4½	1/3	— -/1½
Twentieth Cent. 5/- Ord.	-/3	-/3	—
,, 6% Pref.	-/7½	-/7½	—
Union Cinemas Ord.	-/6	-/6	—
,, 1st Pref.	2/7½	2/6	— -/1½
,, 2nd Pref.	-/9	-/9	—
Union Cine.Sub.Props.6% Pf.	8/-	7/6	— -/6
,, 4/- Ord.	3/9	3/9	—

£1 shares unless otherwise stated. * Nominal

MARK OSTRER Chairman of A.P.P.H.

A.P.P.H. Trading Results Show Improvement

158½ PER CENT. RETURN ON ORIGINAL INVESTMENT

AT the annual meeting of Associated Provincial Picture Houses on Friday, Mark Ostrer referred to the fact that the company was celebrating its Silver Jubilee. During the twenty-five years of its existence the original shareholders had received a total of 158½ per cent., or an average of 6⅓ per annum, which compared favourably with the return for any other industrial development they may have made. This year's final dividend was 2 per cent., making 4 per cent. for the year.

Referring to the current year's dividend of 4 per cent., Mr. Ostrer said he felt sure the conservative policy adopted by the directors was one which, under present conditions, would meet with the approval of the shareholders. It is impossible, he added, to give any indication as to the probable result of the current year.

"But," he said, "the trading results from the commencement of the financial year until the end of August showed an improvement as compared with the corresponding period last year, and assuming they were allowed to carry on business as now I think we shall be able to maintain the same dividend."

For the year under review the net profit, including income from investments, etc., amounted to £96,123, a decrease of £15,766, compared with last year. Out of the available balance of £103,333 the directors recommended the payment of a final dividend on the ordinary shares of 2 per cent., making 4 per cent. for the year.

During the last ten years, Mr. Ostrer pointed out, approximately £145,000 had been written off the goodwill account or placed to general reserve in addition to amounts carried to reserve for depreciation over that period.

Arthur W. Jarratt was re-elected a director of the company.

IRISH CINEMAS RESULTS

ORDINARY DIVIDEND PASSED

THE report of Irish Cinemas, Ltd., for the year to August 31 last reveals a profit of £22,979 in comparison with £25,481 for the previous year. Provision for income tax and corporation profits tax requires £5,223, against £3,394; reserve for replacement of furnishings and equipment, £2,000, against £1,137; carried forward, £22,011, compared with £15,306.

The directors have again thought it prudent to abstain from recommending any dividend on the £200,000 of ordinary capital. The last dividend paid was 2½ per cent. for the year to August, 1937. Profit shows a reduction of £2,503, compared with the previous year

They point out that the high rate of Entertainment Tax continues to act as a very heavy charge on profit-earning capacity of the company.

The Dublin Theatre Co., Ltd., which includes Theatre Royal and Regal Rooms, is now entirely owned and controlled by Irish Cinemas, Ltd. This fusion, the directors point out, both enlarges and strengthens the company's interests.

New Board

The augmentation of the Board during the year brought about a strengthening of control which, in ordinary circumstances, should show its effect during current and future years. From the old Board, apparently F. W. Moore has retired, and in addition to H. Moore (chairman) and John McCann (vice-chairman), the directorate now includes M. Elliman (managing director), G. J. Nesbitt, J. J. Roche and P. I. Wall.

KINEMA FUNDS FOR WAR LOAN

Directors of the New Hope Hall, Liverpool, have set aside £800 to be invested in the war loan when it is issued.

J. H. Haigh, a well-known figure in the Liverpool trade, is managing director of this company.

FILM ASSOCIATION FORMED

A non-profit-making company, limited by guarantee, the Tyneside Film Association, 1, St. Nicholas Buildings, Newcastle, has been formed to take over the assets of the Tyneside Film Society.

KINEMA SALES FACILITIES

Rhyl Protest

Protests that kinemas are enjoying unfair trading advantages over legitimate shop keepers during the "black-out" have been registered at meetings of two different trade organisations in Rhyl (North Wales) this week.

Both the Chamber of Trade and the Individual Traders' Association allege that the extended opening facilities granted in respect of kinemas and theatres would have the effect of penalising local tobacconists and sweet shops.

DISTRICT THEATRES

Winding-up Order

On a petition by Kalee Ltd., kinematograph manufacturers, Wardour Street, W., creditors for £33, supported by other creditors totalling £37, Justice Bennett, in the Chancery Division, on November 13, made an order for the compulsory winding-up of District Theatres, Ltd.

There was no opposition.

SVENSK'S ANNUAL REPORT

Increased Film Production

The A.B. Svensk Filmindustri, Scandinavia's leading film producing company and kinema owner, in its annual report for 1938-39, just published, states that the film production of the company has been prosecuted on a larger scale than before.

The number of kinemas owned by the company increased by four to a total of over 100 in 40 towns. The net profit, after depreciation, amounts to 854,000 kr. (£50,000), as against 980,000 kr. for the preceding year.

During the year six features had been produced, of which three had been released. Of the other three, one "Rejoice in Your Youth," recently has had its premiere, while the other two, "Whale Hunters" and "A Handful of Rice," will be released this autumn. They are both unusual pictures. The first one is, to a large extent, staged in Antarctic waters on board a Norwegian whaling fleet, while "A Handful of Rice" is made in Siam with natives as actors, and dealing with a touching love story of a native couple.

At the end of the fiscal year the Svensk Filmindustri Company had four long pictures under production and many new ones planned. There has also been produced a number of films for other undertakings during the year as well as many industrial films.

Besides these, it has produced a large number of interest shorts and newsreels.

BLACKPOOL SOUTH SHORE PAYS 5 PER CENT.

Blackpool South Shore Pier and Pavilion, in its report to October 15 last, shows a net trading profit of £6,215. Interest on debentures takes £1,358, including tax and bank interest, £285. A dividend of 5 per cent., less tax, is announced, £1,958 set aside for income tax, £285 for N.D.C., and £350 for reserve fund, leaving £1,242 to be carried forward.

New Companies Registered

Maurice Elvey Productions, Ltd.—Registered November 10. Capital, £1,000 in £1 ordinary shares. Film producers, etc. The directors are: Maurice Elvey, 20, Parkside, Knightsbridge, S.W.1, and Wm. Symons, 97, George V Avenue, Worthing, Sussex. Qualification: £5 shares. Solicitor: E. M. Tringham, 53, Doughty Street, John Street, W.C.1. Registered office: 53, Doughty Street, John Street, W.C.1.

Larose Cinemas, Ltd.—Registered November 6. Capital, £6,500 in £1 shares (3,500 7 per cent. cumulative preference). Kinema proprietors. The directors are: Lazarus J. B. Levin, Nottingham, lace-curtain manufacturer, and Mrs. Rosetta Levin. William A. Hooton, and Samuel Graham. Lazarus J. B. Levin is permanent chairman, subject to holding £1,000 shares, and William A. Hooton may retain office while holding £3,000 shares. Solicitors: Maples and McCraith, 22, Low Pavement, Nottingham. Registered office: Corridor Chambers, Market Place, Leicester.

Tyneside Film Association, Ltd.—Registered November 8 as a company limited by guarantee without share capital. The original number of members is 250. Each member is liable for 5s. in the event of winding-up. Objects: To take over the assets of the Tyneside Film Society subject to its liabilities, to exhibit films, etc. The management is vested in a committee. Secretary: M. C. Pottinger. Solicitors: Maughan and Hall, Newcastle-on-Tyne. Registered office: 1, St. Nicholas Buildings, Newcastle-on-Tyne.

INCREASES OF CAPITAL

Pilot Press, Ltd., 7, Milford Lane, Strand, W.C.2.—The nominal capital has been increased [illegible] the addition of £4,000 beyond the registered [illegible] of £1,000. The additional capital is divided into 2,000 ordinary and 2,000 6 per cent. cumulative redeemable preference shares of £1.

MORTGAGES AND CHARGES

Rumely Cinema Co., Ltd., 10, Museum [illegible], Cardiff.—Debenture, charged on the [illegible] undertaking and property, present and future (excluding uncalled capital, dated October [illegible] 1939, to secure £15,000 (ranking pari passu with [illegible] debenture). Holders: Branch Nominees, [illegible].

Danilo (Cannock), Ltd., 3, New Street, [illegible]ham, 2.—(a) Mortgage on Danilo Cinema, [illegible] Staffs, dated October 30, 1939, to secure [illegible] (b) debenture of same date as collateral [illegible] to above, charged on all fixtures, fittings [illegible] and properties in and about the Danilo, [illegible] Cannock, etc. Holders: Bradford Third [illegible] Benefit Building Society, 48, Market Street, Bradford.

SATISFACTIONS

London Film Productions, Ltd., Denham [illegible], Denham.—Satisfaction in full on March 15 [illegible] trust deed dated March 1, 1935, and [illegible] March 13, 1935, securing £500,000 debentures. Notice filed November 4, 1939.

SAMUEL GOLDWYN

presents

DRAMA .....THRILLS
and REAL LIFE ROMANCE

Melody of Youth

Andrea LEEDS · *Joel* McCREA

JASCHA HEIFETZ

UNITED ARTISTS

BY ARRANGEMENT WITH UNITY FILMS BRITISH

THE MOST VIRULENT ANTI-NAZI

"Fine acting and intelligent direction, together with eloquent sub-titles, enable it to be easily followed by all classes. Potential coup for all types of halls on the strength of its urgent topicality."

Kinematograph Weekly.

Dai

STALI A FIL

It ought to be la of Adolf—by Joe wonder if they're

by

GUY M

JOSEF STALIN can thank this war for one thing. It has given him his first popular film hit in this country since he took over the film business (along with everything else) in Russia.

Dictators seldom make good film producers, and Stalin has been no exception. Since the hey-day of Russian films in the early nineteen-twenties barely half a dozen Russian films have been shown in this country.

Thanks to the war film producer J. Stalin's little piece of homework on Nazi Germany, "Professor Mamlock," already in its eighth standing-room-only week in London will now be shown on at least 1,000 screens in this country to an audience of between five and ten million people, as one of the great anti-Nazi propaganda pictures of the war.

THE story of this film begins in 1937-8, when Stalin took such a poor view of his present friend, neighbour, and business partner, Adolf Hitler, that he decided to spend a large sum of money telling the world on the screen what he thought of the way Hitler ran his own business.

He bought the film rights of "Professor Mamlock," a play about the Jewish persecution in Germany, from the German author, Friedrich Wolf, now a refugee fighting Hitler in one of France's foreign volunteer brigades.

The film is a dramatisation of Nazi methods and historical events. It paints a picture of the growth of Nazidom seen through Russian "pre-pact" eyes.

THE film is up to date—February 1939—the year before Hitler came to power.

A lunch-hour workers' meeting in the yard of a factory is being addressed by a Nazi speaker. He has a vulpine face, a loud mouth and bad teeth. The Reichstag elections are at hand.

"Hitler will bring us work," he shouts. "Life is just going to be wonderful. Only we shall live in Germany."

He is heckled good humouredly by a burly workman: "Hitler is deceiving you. He doesn't want work here. We have the right to discuss whom we should vote for."

The agitator bodes no good to the...

They are led by a brutish lout, Krause whom we meet later. They pull the heckler down. Fists and blackjacks begin to fly. An old workman struggling on the ground gets a knife in his back.

"Not one vote for these frauds." shouts a workman when the brawl is over. "Not one vote for Hitler. You see their methods. A stab in the back, a bullet, the gallows, another war. They'll crush us if we don't fight them."

In a little general store in Berlin, down a flight of area steps, a queue of women—there is always a queue which never dies—is waiting for meat. The Reichstag has been burned down. The Nazis have broken up the meeting as successfully as they have broken up pre-... Krause as ... in his ... the ... Professor Mamlock's ... clinic are rejoicing ... in the newspaper ... who fought in the ... remain in Governm... The young Nazi ... Heilpach "Don't ... lots of other ... Germany," he says ... afford to ignore the ... yet. Why do you wor... Jew? Act as you see ... Mamlock's son and ... workman have been ... complicity in an anti-... published secretly "to ... wrath, the fury and ... the German peo... Then ... Professor Mamlock's ... clinic talk of ... is discouraged ... forbid his son from ... anti-Nazi activities ... students ...

"We'll ... world has ... Krause ... the Reich ... We come ba... to the little sh... queue for ... Any hope of ... tomorrow mo... day the same thing ... child and there's be... days." "They feed ... ing but potato pe... It's worse e... women snarl a... Gestapo uniform ... shoving or we... uniform. Who feeds ... ? It ... smell of our milk and butter. ... attack the weak ... flats are broken into, ... possessions ... smashed, in search for evidence of ... torn from their fami... with rifle butts, ... stairs with kicks from ... herded into lorries ...

BRITISH LION F... 76 - 78 W A R D... ★ 'GRAMS: "BRILIONFILM, BATH, LONDON" ★ MA...

INCORPORA... STR... ENGINEER ... S. W. SMITH ...

ITY FILMS BRITISH LION presents

...T ANTI-NAZI FILM YET MADE

says the

Daily Express

STALIN MAKES A FILM HIT

It ought to be labelled 'Portrait of Adolf—by Joe'... It makes you wonder if they're really friends...

by

GUY MORGAN

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He bought the film rights of "Professor Mamlock," a play about the Jewish persecution in Germany, from the German author, Friedrich Wolf, a refugee fighting Hitler now in one of France's foreign volunteer brigades.

The film is made in the form of a drama-tisation of Nazi persecution of the Jews. It paints a historical picture of the growth of Nazidom seen through Russian pre-pact" eyes.

THE film opens with a date—February 27, 193... —the year of Hitler's rise to power.

It shows a lunch-hour workers' meeting in the yard of a factory addressed by a Nazi speaker, a vulpine fellow with bad teeth and bad manners. Actions are at least as loud as words. "Life is just beginning," he will bring. "Life is just beginning in Germany. We shall live in Germany." He is heckled good humouredly by a workman: "Life is beginning for you. Hitler is giving you. We have the power. We have the power to do with you what we should."

They are led by a brutish lout, Krause whom we meet later. They pull the heckler down. Fists and blackjacks begin to fly. An old workman struggling on the ground gets a knife in his back.

"Not one vote for these frauds." shouts a workman when the brawl is over. "Not one vote for Hitler. You see their methods. A stab in the back, a bullet, the gallows. another war. They'll crush us. we don't fight them."

In a little general store in Berlin, down flight of area steps, there is always a queue of women which never diminishes. tag has been broken up by Krause has broken up pre-meeting. Krause as the Reichstag fire. The Nazi world has come to the little shop for the queue for bread. Any hope of tomorrow means the same thing and there's bread." "They feed us on potato peelings. It's worse even than shoving or women snarling at Gestapo uniform shoving or wearing uniform. Who feeds on the smell of our milk and butter. You only attack the weak." Women's flats are broken into, furniture smashed, possessions scattered in search for evidence of free thought.

Men are torn from their families with rifle butts, and with kicks from Gestapo are herded into lorries.

Professor Mamlock's famous clinic talk of Hippocrates is discouraged and he is forced his son from anti-Nazi activities. Students clinic only Germans may work. Mamlock is a Jew.

The professor orders the theatre. Hellpach back among the grinning jeers. "Izzy the Jew giving wants us out. The parrot answer to the Führer. Jews! Jews! Jews!" "Jude" smock. watch. pho...

Nazi ...ment is ...had been ...standing. ...own author ...ed. The doctors. ...Nazis themselves ...Please return to ...man life was at ...man die because of ...

Mamlock returns without a word and operates. The staff at the clinic are rejoicing at a new law in the newspapers. Non-Aryans who fought in the great war may remain in Government posts.

The young Nazi officer winks at Hellpach. "Don't forget there are lots of other countries besides Germany," he says. "We can't afford to ignore their opinion as yet. Why do you worry about that Jew? Act as you see fit."

Mamlock's son and a young workman have been arrested for complicity in an anti-Nazi paper published secretly "to tell of the wrath the fury and ...the German people."

The background ...Nazidom which Stalin ...Professor Mamlock." I wonder ...at those Honoured Artists of ...Republic, who put so much ...sincerity into their parts and were so rewarded, think about it. Only one thing is lacking in the finished portrait—the nature — "ADOLF ADMIRATION."

boy's head as he lies gasping. Then he nods to the Gestapo men. The boy is thrown face downwards on a table. Krause takes off his belt. The others draw rubber truncheons. We hear the dull thud of blows on flesh with the sickening rotation of a sledge-hammer gang.

THE tragedy draws to its grim climax.

The two boys have escaped in transit to a concentration camp. A cordon of machine-gun and rifle Storm Troops is drawn round the little general store where they have taken refuge.

The women in the early morning milk queue are sullen and resentful. Their sympathies with the fugitives. "The pu... blooded villains are here," mutter. "Are the... No, they need ... their prisons." ... crowd the mi...

Across t... Mamlock is ... lic. He s... ny and ... indictm... enuncia... ever sh... n. shoo... women ... been ... will be ... now I u... you ca... ny one ...

...ations w... ...rrible ... ...clentist... ...books ... ...ed any... ...the Ger... ...philoso... ...rmany ... ...discover... ...nd g... ...and ... ...and ... ...mac... ...speech ...

...one-car. run ... I get and ...ering about 3,000 ...th and using 140 ...petrol. Now I am allowed ...gallons per month, and I ...cannot work the dozens of ...villages I visit by train. ...there's a war on—I... ...one—but I ...

MAMLOCK

...OMANIA

...ORPORATION LIMITED.
...STREET, W. 1
...R · S. W. SMITH ★ 'PHONE · GERRARD 2882-5 ★

BRITISH LION

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New Films at a Glance

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*Blind Folly (RKO-Radio)—British.	78 min. (U)	Clifford Mollison, Lilli Palmer, Elliot Mason.	Adventure comedy drama of cast-iron plot and popular, versatile treatment. Cast adequate, staging good and climax exciting.	Reliable programme booking. Good for youngsters.
Every Other Inch a Lady (M-G-M)—American.	85 min. (U)	Lana Turner, Richard Carlson, Ann Rutherford.	Collegiate comedy with music. Plot slight, but bright, cast versatile and attractive, twists effective and staging and tunes good.	Capital comedy booking for the crowd. Will appeal to juveniles.
Fifth Avenue Girl (RKO-Radio)—American.	82 min. (A)	Ginger Rogers, Walter Connolly, Verree Teasdale.	Domestic comedy with sociological aspirations. Plot clever, acting very good and dialogue brilliant. Smart entertainment of universal appeal.	Irresistible box-office comedy bet for all classes, family included.
Fighting Gringo, The (RKO-Radio)—American.	58 min. (U)	George O'Brien, Lupita Tovar, Lucio Villegas.	Spectacular period outdoor melodrama. Plot actionful, cast colourful and versatile and thrills convincing.	Good Western for all classes, family included.
*Hoots Mon (Warner)—British.	76 min. (A)	Max Miller, Florence Desmond, Hal Walters.	Broad comedy of rivalry on the music-hall stage, so contrived as to introduce logically the individual acts of the popular stars. Stars in excellent form, support good, direction showmanlike.	Cast-iron comedy bet for the crowd. Safe for juveniles.
*Lucky to Me (Associated British)—British.	70 min. (A)	Stanley Lupino, Phyllis Brooks, Barbara Blair.	Farcical comedy of wild irresponsibility. Plot evergreen, teamwork versatile and staging and tunes good.	Good light booking for the masses. Nothing to harm youngsters.
Professor Mamlock (British Lion)—Russian.	102 min. (A)	S. Mezhinski, E. Nikitina, O. Zhakov.	Political melodrama of Russian manufacture, presenting an indictment of the Nazi persecution of the Jews and at the same time a history of the Nazi rise to power through terrorism. Acting very good, detail authentic and human angle strong.	Potential box-office proposition for most halls. Unsuitable for children.
Rains Came, The (20th Century-Fox)—American.	104 min. (A)	Myrna Loy, Tyrone Power, George Brent.	Spectacular drama of romance and intrigue with an Indian background. Story impressive, acting superb and thrills stupendous. Feminine angle irresistible.	Excellent general booking. Nothing to harm youngsters.
Return of Dr. X., The (Warner)—American.	62 min. (H)	Wayne Morris, Rosemary Lane, Humphrey Bogart.	Grand Guignol murder mystery melodrama. Plot exciting, acting good and thrills and staging realistic.	Good mass and industrial thriller. Obviously not for children.
Timber Stampede (RKO-Radio)—American.	59 min. (U)	George O'Brien, Marjorie Reynolds, Robert Fiske.	Vigorous, hard-hitting period Western. Acting breezy, fights realistic, romantic and comedy relief popular and settings picturesque.	First-rate outdoor booking. Great for youngsters.
Valley of Terror (Exclusive)—American.	59 min. (U)	Kermit Maynard, Harlene Wood	Conventional story of rancher who saves girl's fortune from crooks. Usual Western trimmings.	Average Western booking. Suitable for juveniles.

* A British Picture.

REVIEWS FOR SHOWMEN

Every Other Inch a Lady

M-G-M. American (U). Directed by S. Sylvan Simon. Featuring Lana Turner, Richard Carlson and Ann Rutherford. 7,650 feet. Release not fixed.

COLLEGIATE comedy with music describing the wide and hectic reactions to a phoney publicity stunt, put over to find a co-ed dancer to fill the place of a professional's partner. The basic idea is bright; Lana Turner, new glamour girl, lives up to promise; the support is strong, both in names and talent; and a big-time American dance band provides the music.

These attractive accessories allow the film's frivolities not only to survive its generous footage, but cover it with lively and infectious light entertainment. Capital comedy booking for the crowd and the troops.

Story.—Freddie Tobin, a professional dancer, finds himself in need of a new partner when his present partner and wife is expecting a baby. Joe Drews, publicity man to H. G. Workman, the impressario to whom Freddie is under contract, suggests that they stage a contest in the country's colleges to find a substitute. Patty Marlow, dancing daughter of Pops Marlow, a regular old trouper, is planted in one of the colleges so that there shall be no hitch when it comes to selecting the winner.

She causes complications by falling in love with Pug Braddock, editor of the college newspaper. From thence on events do not work out exactly according to plan, but they at least end in accord with the demands of romance.

Acting.—Lana Turner is Patty, and she couples good looks with a spirited and talented personality. Richard Carlson is a strong and silent young hero as Pug, and Ann Rutherford is refreshing as Patty's girl friend. But good as the youngsters are, they have not anything on the boys of the old brigade. Leon Errol, Roscoe Karns and Thurston Hall are the mainstay of the supporting team, and all—and this particularly applies to the first-named—know their onions.

Production.—Patter, song, dance and romantic misunderstandings are the primary components of this inconsequential collegiate comedy. Varied as the entertainment is, it seldom lacks brightness, but some moments are brighter than others. The cleverest are the scenes in which Leon Errol leads the college head to believe he is only masquerading as the heroine's father when in actual fact he is the charmer's lawful parent. These reveal the seasoned performer at his inimitable best.

The grand finale, which takes the form of a jitterbug contest, is also both bright and exuberant. Add hot rhythm, resourceful team-work, smart dialogue and snappy technical presentation, and you have an entertainment ideally suited to the needs of these dark days.

Points of Appeal.—Cheery plot, attractive and versatile cast of new and old favourites, excellent production qualities, popular romantic angle, and bright music and good title.

Professor Mamlock

British Lion. Russian (A). Directed by Adolf Minkin and Herbert Rappaport. Featuring S. Mezhinski, E. Nikitina and O. Zhakov. 9,162 feet. Release not fixed.

POLITICAL melodrama of Russian manufacture, presenting at one and the same time an indictment of the Nazi persecution of the Jews and a history of the Nazi rise to power through terrorism. The treatment is, of course, vehement, but stern and unrelenting as it is, it seldom twists facts in the interests of propaganda. The film's sincerity is both an answer to Nazi-ism and a contribution to worth-while, holding documentary. Incidentally, fine acting and intelligent direction, together with eloquent subtitles, enable it to be easily followed by all classes. Potential coup in "foreign stock" for all types of halls on the strength of its urgent topicality.

Story.—Professor Mamlock is, in 1933, head of a large German clinic. He refuses to discuss politics, but his son Rolf, a young medical student, is openly anti-Nazi. Following the Nazi success at the elections, Mamlock is replaced by Dr. Hellpach, his pro-Nazi senior assistant, because he is a Jew. Inge, a student nurse, is in love with Rolf, although her political views are opposite to his. After being degraded in the streets Mamlock is brought back to operate on a Nazi chief, but as soon as the operation is over Hellpach sees that he is again removed. Meanwhile, Rolf and Ernst, a friend, are arrested and beaten up for working on an anti-Nazi paper. They eventually escape and make their way to the hospital where Mamlock, now recovering from attempted suicide, is a patient. They are seen, but Inge, her sympathies now with Rolf, turns Hellpach's gun on him when he tries to shoot them. Mamlock then appeals to the assembled Nazis, but his speech is cut short by bullets.

Acting.—S. Mezhinski contributes a strong and moving portrayal as the persecuted Mamlock, and O. Zhakov is almost equally good as his son. The supporting players also rise to the occasion.

Production.—The story unfolds with a steady rather than a brisk tread, but it holds, and finds in its reactions to Nazi terrorism much human interest. The refusal of the Nazis to allow their political opponents, and the Jews in particular, free thought, action or speech and, in return, the refusal of the Jews to sell their brains or their souls to a cause unworthy of humanity, are the crux of the picture, and upon this authenticated platform is established documentary melodrama of tremendous significance and topicality. The fact that the Russians are responsible for the smashing indictment of Nazi-ism is, in the face of immediate things, ironic, but irony in no way obstructs the picture's message. It is to be noted, however, that the "A" certificate applies to the London area only.

Points of Appeal—Strong story, topicality of subject, fine acting, impressive detail, human angle, historical aspect, well-publicised title, and obvious exploitation angles.

Fifth Avenue Girl

RKO-Radio. American (A). Directed by Gregory La Cava. Featuring Ginger Rogers, Walter Connolly and Verree Teasdale. 7,460 feet. Release not fixed.

DOMESTIC comedy with sociological aspirations, bringing together the haves and have-nots in circumstances of laughter-making provocation. "Life is what you make it" is the play's admirable philosophy and theme. Supporting its easy, ingratiating contentions are a brilliant script, clever acting, witty dialogue and delightful direction.

Smart light entertainment of universal appeal, a joy for proletariat and plutocrat alike. An irresistible box-office comedy bet.

Story.—Alfred Borden, a millionaire pump manufacturer, is a lonely, unhappy man. His wife, Martha, prefers the company of lounge lizards; his son, Tim, puts polo before business; and his daughter, Katherine, is just an idle pleasure seeker. On his birthday he comes home to find his Fifth Avenue mansion deserted, and, discouraged, he seeks companionship in Central Park. He gets into conversation with Mary Gray, an unemployed but happy girl, and finds her philosophy particularly cheering. She helps him to celebrate and the next morning she not only wakes up in his home, but shares with him the front page.

She wants to leave, but Borden won't hear of it. His family becomes jealous and takes an interest in him for the first time. He likes it and hires Mary as his companion. Martha calls in a psychiatrist, but he finds Borden healthy and happy and recommends treatment for her! It is then arranged for Tim to win Mary from his father. Complications arise when Katherine finds herself in love with Michael, Borden's "red" chauffeur, but Mary is equal to all emergencies, and she ends up by bringing the different family factions together and then marrying Tim.

Acting.—Ginger Rogers is clever and delightfully droll as Mary, the girl who refuses to let circumstances or environment curb her natural optimism, and Walter Connolly runs her a very close second as the wealthy, but human, Borden. The two are an entertaining team as well as competent representatives of the piquant plot's opposite angles. Verree Teasdale, James Ellison, Tim Holt, Kathryn Adams and Franklin Pangborn are responsible for other clever studies in support.

Production.—Provocative as the theme is, it has no political platform; it just sees life in happy perspective through the storm in a teacup arising out of Borden's scandalous, yet innocent, friendship with Mary, and decorates its observations with smart situations and really clever dialogue.

Laughs mingle with good philosophy, human, if turbulent, domesticity and refreshing romance. Elegant as well as authentic technical presentation is a further contribution to thematic point and accurate atmosphere. Feminine appeal is, incidentally, a foregone conclusion.

Points of Appeal.—Clever story, smart treatment, brilliant dialogue, neat character drawing, snappy direction, big laughs, human angle and star values.

REVIEWS continued on page 22

Blind Folly

RKO-Radio. British (U). Directed by Reginald Denham. Featuring Clifford Mollison, Lilli Palmer and Elliot Mason. 7,028 feet. Release not fixed.

ADVENTURE comedy-drama presenting the time-honoured "simpleton makes good" theme against an elegant and exciting London night club setting. The actual plot is a little too slight to stand on its own feet, but the trimmings, which include bright cabaret scenes and fights and chases, are good and give it equilibrium. Between the two the film represents, in spite of its ample footage, adequate mass and industrial entertainment. Reliable two-feature programme booking.

Story.—George Bunyard, a simple youth with a small private income, lives with his dictatorial Aunt Mona. One day he learns that his brother Fred has died suddenly and that he has inherited "The Toffee Apple," his brother's sole property. On his arrival in London, George discovers that "The Toffee Apple" is a night club. A few words with Valerie, the late Fred's secretary, show him that his brother was a crook.

It is also revealed that Steel, a shady solicitor, and Deverell and Raine, a couple of sharpers, are after a diamond necklace known to have been hidden in the night club. They get to work on George, but thanks to Valerie's co-operation George proves too smart for them. The climax sees the arrest of the crooks, George's escape from the domination of Aunt Mona, and his marriage to Valerie.

Acting.—Clifford Mollison puts his agreeable personality and wide talents to work as George, and Lilli Palmer is a spirited and attractive Valerie. Ronald Culver, one of the bright ornaments of "French Without Tears," also registers as a detective. The rest of the support is less effective, but adequate.

Production.—The rural opening is interesting, and the hero's actual initiation into the night club business is a trifle pedestrian, but the treatment is only hesitant during the preliminaries. From the moment the bad men enter—and they are bad in the best stage traditions—there is quite a brisk alternation of comedy, romance, thrills and cabaret. The menu is safe for mass appeal.

Points of Appeal.—Artless but actionful story, popular undercurrent of comedy, robust thrills, and good cast and title.

The Fighting Gringo

RKO-Radio. American (U). Directed by David Howard. Featuring George O'Brien, Lupita Tovar and Lucio Villegas. 5,334 feet. Release not fixed.

SPECTACULAR period outdoor melodrama, presenting by way of an actionful story, ample story for the eager agility, breezy personality and virile versatility of George O'Brien. He gets away to a flying start and a robust supporting cast, energetic direction and picturesque Mexican settings do the rest. In a word, it's a rattling good "Western."

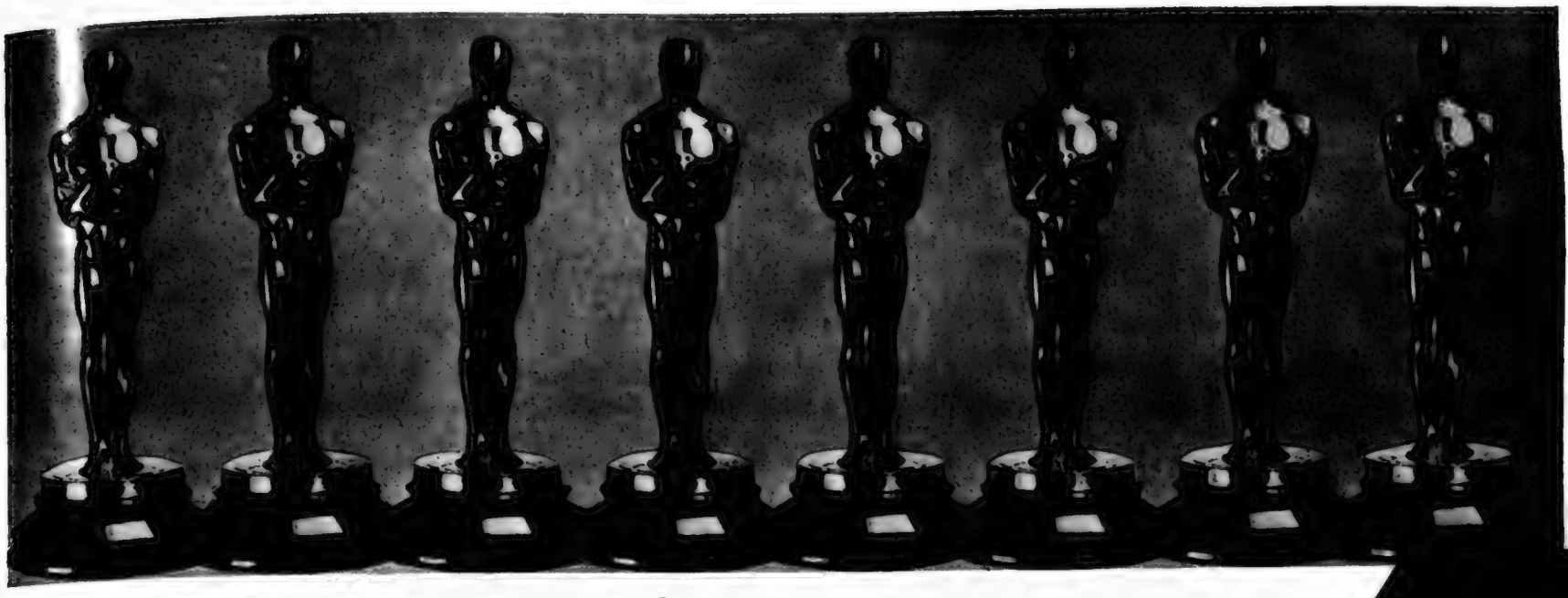
Story.—John Courtney, unscrupulous president of a bank, his foreman, Ben Wallace, and another man, Rance Peters, plan to trick Don Aliso, an aristocratic landowner, out of his ranch. Courtney claims it, and secures a court order giving Don Aliso ten days in which to answer the claim. Following this, Courtney and Wallace visit Don Aliso during a fiesta.

Wallace knocks out Don Aliso, kills Courtney, and makes it look as though Don Aliso killed the banker. Don Aliso is forced to flee. Meanwhile, Wade Barton, a roaming Westerner, makes friends with Nita, Don Aliso's daughter. When he hears of Don Aliso's plight, he sets to work to help him. He suspects Wallace from the start, and ultimately brings the villain to book in no uncertain manner. There is a hint of romance at the fadeout.

Acting.—George O'Brien is every inch the outdoor man as Wade, Lupita Tovar is a volatile, yet dignified, Nita. William Royle, Glenn Strange and Le Roy Mason make a convincing bunch of crooks. Lucio Villegas and Mary Gordon are the most prominent of the supporting players.

Production.—Scenes of Mexican revelry, although picturesque, hold up the action a little at the start, but once the plot really gets into its stride, there is no shortage of chases or fights. Robust as the entertainment is, it does not neglect the feminine angle. Romance as well as justice is admirably served. Lastly, mention must be made of the first-class camera work.

Points of Appeal.—Robust story, meaty action, colourful settings, breezy performance by popular Western star, good support and attractive title.



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We Are Not Alone	Paul Muni . Flora Robson in a classic by the author of "Goodbye, Mr. Chips."
A Child Is Born	Geraldine Fitzgerald . Jeffrey Lynn. More real drama than in 1,000 headlines!
The Return of Dr. X	Bigger than the original "Dr. X." Wayne Morris, Rosemary Lane, Humphrey Bogart.
Dust Be My Destiny	"I am A Fugitive" has nothing on this. John Garfield . Priscilla Lane . Alan Hale.
Each Dawn I Die	James Cagney . George Raft. You've read how the critics have raved!
Juarez	Paul Muni . Bette Davis . Brian Aherne in the 1939-40 record-smasher!
Years Without Days	Drama unforgettable from Sing Sing's depths. John Garfield . Ann Sheridan Pat O'Brien.
Hell's Kitchen	Dead End Kids . Ann Sheridan . Stanley Fields pack it with drama and laughs.
Confessions of a Nazi Spy	The unexpurgated version, now scoring show-business on fire!
Daughters Courageous	Pre-lease at Warner Theatre now booking pre-war figures!
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Errol Flynn . Olivia DeHavilland . Alan Hale in The great Saga of the West. Technicolor.

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George Raft . William Holden (another sensation) . Humphrey Bogart . Jane Bryan . Flora Robson.

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Edward G. Robinson stars in the drama that dares to tell the truth!

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Sabatini's world-renowned story of the Spanish Main, starring Errol Flynn. Technicolor.

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Britain's own Merle Oberon and George Brent teamed for the first time—unforgettably!

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Errol Flynn stars. Brenda Marshall . Alan Hale . Donald Crisp are with him in another Technicolor out-door triumph!

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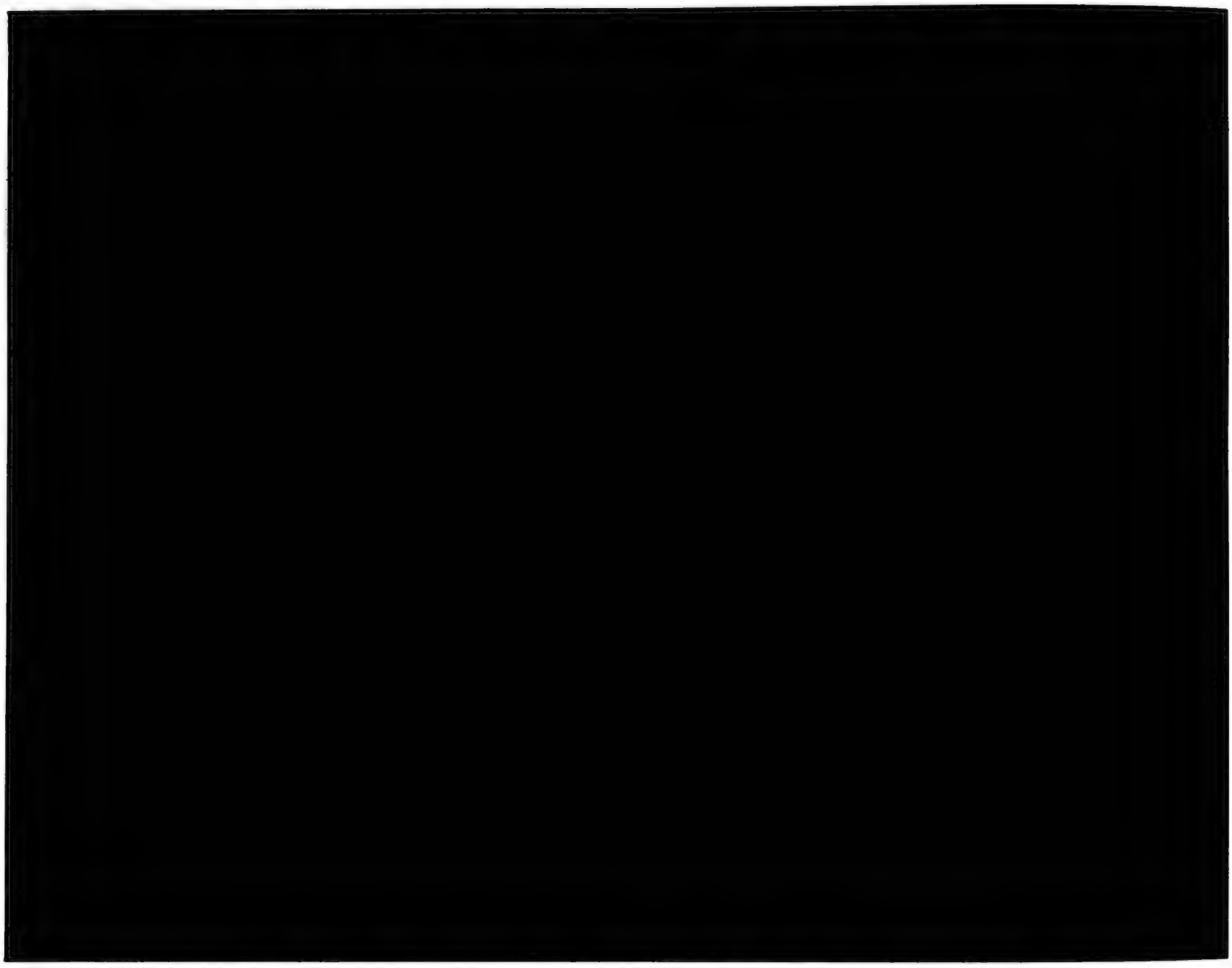

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"THE RETURN OF DR. X"

Scenes from THE RETURN OF DR. X, which Warner Bros. Trade showed this week. Humphrey Bogart is seen in the title role, with Wayne Morris, Lya Lys, Rosemary Lane and John Litel in prominent supporting roles. Vincent Sherman directed. A review of the film appears on page 22

REVIEWS—Continued from page 16

The Rains Came

20th Century-Fox. American (A). Directed by Clarence Brown. Featuring Myrna Loy, Tyrone Power and George Brent. 9,391 feet. Release not fixed.

HERE we have a picture adapted from Louis Bromfield's best seller, in which East and West collaborate in the interests of dramatic entertainment of exceptional comprehensiveness and appeal. The story, which shows the moral fibre of a number of people, both Oriental and Occidental, being tested by catastrophic floods, is all the dramas and most of the spectacles in one. Moreover, there are tremendous star and title values.

It has all the earmarks of a cast-iron box-office success. Excellent general booking.

Story.—Tom Ransome, a disillusioned English artist of substantial background, living in Ranchipur; Major Rama Safti, high-caste young Hindu doctor of English education; Fern, unsophisticated daughter of a social climbing missionary; Lady Edwina Esketh, lady of loose morals and a former friend of Tom's; her unpleasant husband, Lord Esketh, and the Maharajah of Ranchipur find that their lives intertwine.

Edwina is fascinated by Safti, but he appears to be unmoved by her advances. Tom likes Fern, but he, too, is not seeking romance. Naturally, the Maharajah and Maharanee frown on Edwina and Safti's friendship. The rest of the community are eager witnesses.

Suddenly the seasonal rains fall on the province and earthquakes, cloudbursts and floods follow. Lord Esketh is killed, and Edwina, who has now taken up hospital work, finds herself genuinely in love with Safti. He reciprocates, but he is reminded that he has a duty to his caste and country. He has been groomed to follow in the footsteps of the Maharajah, also killed in the flood.

Eventually, Edwina dies from the plague, and her death solves Safti's problem. Meanwhile, Tom and Fern find that age is no bar in true romance.

Acting.—Myrna Loy is both fascinating and convincing as the rehabilitated Edwina, Tyrone Power contributes one of his best performances to date as Safti, and George Brent displays a valuable sense of humour as Tom.

Brenda Joyce, as Fern, Maria Ouspenskaya as the Maharanee, and Nigel Bruce as Lord Esketh are the best of the competent supporting players.

Production.—There are many strings to the plot, and the strongest and most thought-provoking is that which brings the character and mentality of the East and West in contrast. It not only underpins the prodigious by-play, but gives every facet, and that includes rehabilitation and romance in all their colourful phases, point.

As for the spectacle, this is almost unprecedented in power, scope and realism. Earthquake, flood and fire have each in the past brought thrills to drama, but seldom, if ever, have all three combined in the interests of plot and box-office. Lastly, there is the picture's indisputable feminine angle and star and title pull.

Points of Appeal.—Strong, human story, colourful atmosphere, mighty spectacle, superb acting, clever direction, feminine angle, and title and star values.

The Return of Dr. X

Warner. American (H). Directed by Vince Sherman. Featuring Wayne Morris, Rosemary Lane and Humphrey Bogart. 5,593 feet. Release not fixed.

GRAND Guignol murder mystery melodrama concerning the activities of a scientist who gets involved in murder through his quest for synthetic blood, and with it the gift of life. The theme is, of course, highly coloured, but the staging, the direction and the acting—the cast is a particularly strong one—are sufficiently good curbs for its sensational incredibilities. It is responsible for many thrills, yet is ever conscious of the need for appropriate light relief. Good mass and industrial thriller.

Story.—William Garrett, a reporter, has an interview with Angela Merrova, a stage star. On his arrival at her apartment he finds her dead with a knife in her heart. He informs his editor and the police, but by the time they arrive the body is gone. Later, Angela turns up at the editor's office and as a result Garrett is fired. Garrett refuses to believe his own eyes and has a friendly chat with his friend Michael Rhodes, assistant to Dr. Francis Flegg, a brilliant blood specialist.

Later, there are other murders, and the victims turn out to be persons who had been blood donors at the hospital where Flegg is specialist. Dr. Cane, another of Flegg's assistants, is definitely a man of mystery. Garrett determines to investigate, and he causes Flegg to confess that Cane had been electrocuted for murder under another name, and that he had restored him to life. Flegg's synthetic blood is, however, only effective up to a point, and in order to sustain his own life Cane is forced to murder those whose blood matches his. In a highly coloured climax Joan Cance, Michael's girl friend, is saved from death, and Cane and Flegg pass on. This time Garrett's story earns him the front page and reinstatement.

Acting.—Wayne Morris is an eager, engaging Garrett, Humphrey Bogart puts over quite a good Frankenstein act as Dr. Cane, John Litel is a mysterious yet dignified Flegg, and Dennis Morgan is adequate as Michael. Rosemary Lane is responsible for a slight, but welcome romantic interest.

Production.—The laboratory, the mortuary and the cemetery are the story's principal backgrounds, and each contributes to essential humour as well as thrills. Neat alternation is, in fact, a major contribution to the film's successful exploitation of the macabre. Another is natural character drawing; few, if any, of the principal players overact. Finally, there is an exciting and showmanlike climax.

Points of Appeal.—Exciting story, swift succession of big thrills, good acting, neat direction, realistic staging, good cast and fascinating title.

Lucky to Me

Associated British. British (A). Directed by Thomas Bentley. Featuring Stanley Lupino, Phyllis Brooks and Barbara Blair. 6,267 feet. Release not fixed.

FARCICAL comedy of wild irresponsibility, telling of complications arising out of a young couple's postponed honeymoon. Attached to the crazy basic plot are evergreen boy-and-girl romance, a couple of tuneful numbers, and a few bright, if broad, cracks. The light-hearted medley is of obvious stage extraction, but thanks to the lively resource and puckish inimitability of Stanley Lupino it cloaks its antiquity behind a satisfactory battery of laughs. Artless as it is, it is quite good fun for the troops. Good mass light booking, one with star values.

Story.—Potty, a solicitor's clerk, and Minnie, the firm's pretty secretary, marry secretly. Before they can leave for their honeymoon, Potty is ordered to the country to advise Peter Malden, a wealthy client, about his stocks and shares. Potty takes Minnie with him, but their hope of sharing a room is soon dissipated.

Peter is in love with Pamela, a working girl, but she refuses to marry him because he is rich. Potty, spurred on by Peter's pals, plots to bring the young couple together, but his obvious financial schemes soon come unstuck. To make matters worse, a boxing peer makes a pass at Minnie. However, just as things look hopeless there are swift developments on the Stock Exchange and marriage stands a sporting chance of running to schedule at the fade-out.

Acting.—Stanley Lupino contributes a versatile and tireless performance as Potty, Barbara Blair seizes every opportunity as the unhappy Minnie, and Phyllis Brooks looks attractive, if not much more, as Pamela. Gene Sheldon, David Hutcheson and Bruce Seton are a pretty good supporting team.

Production.—There is no pretence about this farcical musical show; it sticks to a well-tried formula and is, apparently, glad of it. Delayed nuptials are, as usual, responsible for many broad cracks, while the fistic aggressiveness of the boxing peer provides openings for slapstick, song, and a boxing cabaret, complete with lightly clad "seconds" of the opposite sex.

The numbers are good, but there are moments when the director overestimates their tunefulness and topicality and encores them until they become a hindrance rather than an attraction. Apart from this over-zealous homage to novelty values, the direction is as good as the material will permit.

Points of Appeal.—Boisterous fun, tuneful numbers, natty and versatile performance by star comedian, good support and bright production qualities.

Hoots, Mon!

Warner. British (A). Directed by Roy William Neill. Featuring Max Miller, Florence Desmond and Hal Walters. 6,840 feet. Release not fixed.

BROAD comedy of rivalry on the music-hall stage, so contrived as to introduce logically the individual acts of the popular stars. Max Miller puts over breathless and, at times, spicy patter as only he can, and, at the same time, indulges in healthy slapstick, while Florence Desmond is responsible for many brilliant impersonations of stage and screen celebrities. Incidentally, both can act.

Star contribution is not all, the inimitable acts are augmented by laughable knockabout fare in which Cockney and Scottish humour play equal parts. In short, the show is good for a laugh in practically any company. Cast-iron comedy bet for the crowd.

Story.—Harry Hawkins, popular London music-hall turn, objects to Jenny McTavish, a versatile Scottish comedienne, giving an impersonation of his act while playing on the same programme. They quarrel and she tells him that he will be a terrible flop in Scotland. He accepts the challenge and goes North, only to get the bird. Later, he and his stooge Chips are offered an engagement at an exclusive club and eagerly seize it.

Only those of Scottish ancestry are allowed across the club's threshold, and when Jenny tips the chairman off to Harry and Chips' nationality the two are promptly beaten up. While in hospital Harry entertains some children, and his sportsmanship brings him Scottish approbation. A slapstick grand finale ends with Harry and Jenny topping the bill as a team.

Acting.—Max Miller is back in his best n... -hall form as Harry Hawkins, and for once he is helped ... the story and trimmings. Florence Desmond plays J... and the principal victims of her inimitable mimicry ar... d Walker, Cicely Courtneidge, Bette Davis, Max Miller ... Elisabeth Bergner. She, too, earns her money. Hal ...lters is a willing stooge as Chips. Davina Craig, Gar... ...darsh and Mark Daly are the most prominent of ti... supporting players.

Production.—The first half of the film is g... variety and the second is equally effective slapstick. The entertainment's ingenuity is revealed in the way i... which the stars are permitted to bring their box-office mus... hall turns to the screen without interference to character ...rawing as dictated by the script. In fact, we can go furth... the one amplifies the other.

The film's assets do not end with its exul... ant and clever fun; it also has considerable box-office potentialities in the wide vaudeville and radio following of the stars.

Points of Appeal.—Bright, ingenious story, clever and versatile performances by stars, popular tunes, good technical presentation, neat title and obvious exploitation angles.

Timber Stampede

RKO-Radio. American (U). Directed by David Howard. Featuring George O'Brien, Marjorie Reynolds and Robert Fiske. 5,324 feet. Release not fixed.

VIGOROUS, hard-hitting period Western, illustrating an attempt by crooks to hi-jack lumber country owned by cattle ranchers. George O'Brien is the hero and Guy Usher, Morgan Wallace and Robert Fiske are the villains, and the adversaries are sufficiently well matched to cloak the plot's conventionalities. They also keep the action very much alive.

Picturesque scenery and appropriate romantic and comedy relief round off the lusty, eventful offering. First-rate booking of its type, one with a popular star.

Story.—Jay Jones, a railroad president, and Foss Dunlap, a lumber king, plot to gain possession of valuable timber country by announcing the coming of a railroad. Scott, a cattleman, sees through their ruse and so do his fellow-ranchowners. Jones' next move is to buy the mortgage on the local paper, owned by Scott's uncle Henry, and instal Anne, a woman reporter whom he had succeeding in bluffing, in the editorial chair.

Not to be outdone, Dunlap makes Matt Chaflin, a vicious two-gun man, sheriff. From thence on the fur flies, but the final round is Scott's. He wins Anne over to his side, beats the lumbermen when they attempt to lay siege to the newspaper office, and kills Chaflin in a dramatic gun duel.

Acting.—George O'Brien acts and fights with conviction as Scott, Marjorie Reynolds is pert and looks attractive in costume as Anne, and Morgan Wallace, Robert Fiske and Guy Usher are real bad men. Comedy relief is in the capable hands of Chill Wills.

Production.—There are no preliminaries to this period Western, action is fast, furious and thrilling from the word go. Hard-hitting as it is, romance and picturesque scenery are by no means the least of the film's healthy attributes. Not only does it neglect nothing, but it wraps up all essentials in an accommodating parcel. Juvenile appeal is particularly strong.

Points of Appeal.—Straightforward story, hearty action, lusty fights, refreshing romance, crisp comedy, good characterisation and star and title value.

Valley of Terror

Exclusive. American (U). Featuring Kermit Maynard and Harlene Wood. 5,380 feet. Release not fixed.

BASED on a story by James Oliver Curwood, this Western makes no pretensions to be more than the good example of a well-known type. It will go down quite well in industrial areas and with juveniles. Story runs on well-worn conventional lines.

Story.—Bob, foreman to Mary, is framed on a cattle stealing charge by Fleming, a crook, who wants to get hold of Mary's ranch, because it contains valuable chemical deposits. He is helped to escape by his pal, Spud, and then proceeds to find out why Fleming wants Mary's land. Mary is obstinate, and sells out despite him, but in the end he is able to lay the crook by the heels and save the girl's fortune.

Acting.—Kermit Maynard is virile and active, even if his acting is rather wooden. Harlene Wood makes an adequate heroine, and Jack Ingram is fair as Spud.

John Merton makes Fleming quite an impressive villain.

Production.—Straightforward presentation, with the usual fights and gun play. The story resolves itself into a series of turning of the tables, first by one party and then by the other. Settings are fair, but camera work is not too good at times. Dialogue is apt to be stilted.

Points of Appeal.—Star and conventional Western attributes.

SHORTS OF THE WEEK

GENERAL FILM DIST.

12 O.P. (12 Ox-Power). G.B.I. British (U). 1,577 feet. Release not fixed.—A pictorial comparison of the various methods of transport in use in South Africa, between Cape Town and Johannesburg. A 12-ox-power waggon, petrol lorry, train and aeroplane all figure in this 900-mile journey. Interesting for scenery, commentary, and good photography.

S.O. Ban on Soldiers' Wives and Girls

MINISTER PROMISES INQUIRY

ON Thursday, ALFRED DENVILLE asked the Home Secretary if he was aware that a western county council gave permission for kinemas in seven towns to be open at 5 o'clock on Sundays; and would he give the authority under which they imposed the condition that soldiers' women-folk were not admitted with them.

SIR JOHN ANDERSON said that under the provisions of the Sunday Entertainments Act, 1932, a licensing authority which was empowered to allow the opening of kinemas on Sunday might impose such conditions as it thought fit. He had no power to interfere with the discretion of the local authority, but he was making inquiry about the matter.

MR. DENVILLE asked if the reading of the Act was not "reasonable conditions." Was it a reasonable condition to say that a soldier could go to a kinema but could not take his wife?

SIR JOHN ANDERSON said he had no power to give an authoritative ruling, but he would make inquiries.

J. CHUTER-EDE: If the rt. hon. gentleman finds that the facts are substantially correct, will he suggest that this is a wholly improper condition to attach?

SIR JOHN ANDERSON: I will consider the matter when I have the facts.

For the Evacuees

In the House of Commons JOHN PARKER asked the Parliamentary Secretary to the Ministry of Information last week whether he would investigate the possibilities of travelling kinemas, such as those utilised for troops, being also used to show films to evacuees in rural areas.

SIR E. GRIGG said that the Minister, in consultation with the Departments concerned, was investigating the possibility of arranging for the display of films in rural areas outside the range of existing kinemas, by means of travelling kinema units; but he was not yet in a position to make any definite statement.

It is proposed to invite Eastbourne exhibitors to give Saturday morning shows to evacuated children.

THE TRADE IN ARGENTINA

Home Production Grows

THE commercial secretary to our Ambassador in the Argentine has just completed his report on the trade conditions in that Republic for the year ending midsummer. It is published by H.M. Stationery Office at 3s. 9d. for the Department of Overseas Trade.

Dealing with films, he says:—

U.S.A. productions continued to dominate the market although increased competition was encountered from the Argentine film Industry, which made further progress in the year under review, releasing a total of 41 films compared with 30 in 1937.

Although the number of U.S.A. releases was several times greater than the output of the local Industry, the extent of local competition—felt chiefly in suburban and provincial kinemas—is indicated by an unofficial estimate of the receipts of U.S.A. distributors which apparently dropped by 30 per cent. in 1938, totalling approximately $14 million pesos compared with $21 million pesos in the previous year. It is anticipated that the local output will increase to 60 films in the current year.

Great improvement was registered in the quality of French films, which were particularly appreciated by discriminating audiences. Films from all other European

Continued at foot of column 4

countries lost much ground. Un... Kingdom productions had a relatively ... year, only 15 releases being effected.

The advance of the local film ...dustry has strengthened the position of ... ...itors, many of whom are forming rings ...rough-out the different circuits, thus ...bling them to reach more satisfactory ... with distributors.

BRISTOL EXHIBITOR'S BEREAVEMENT

We regret to announce the d...th of Joseph Harold Harris, eldest so... of E. Harris, well-known West Country e...hibitor, chairman and managing director o... Harris Cinemas, Ltd., Bristol, and of the ... Ipenham Cinema Co., Ltd.

Mr. J. H. Harris had at vario... times assisted his father in the business, ... dur-ing the last few years, owing to i... ealth, he has taken no part in active ... iness life. He was only 38.

His father will have the sympa... f the many friends he has made during ... long association with the Trade.

ANTI-NAZI EPIC

From all over the country comes news of the amazing success of PROFESSOR MAMLOCK, the grim and documented story of the Nazi terror, which British Lion is handling. Sam Smith, managing director, is arranging additional Trade shows in the Provinces to enable showmen to see for themselves the great box-office potentialities of the picture

THE BRITISH NATIONAL PROGRAMME

Five Pictures Scheduled

THE new British National programme announced by John Corfield on Tuesday will be far in excess of anything the company has yet attempted in production and stars.

It includes Tommy Trinder, the screen's new discovery; Jean Colin, the star of the "Mikado," and Geraldo and his Band, in a new topical trifle with music, entitled "Laugh it Off," by Bridget Boland and Austin Melford, directed by John Baxter. This subject is nearing completion at Walton and will be Trade shown early in January.

Following this there will be a contraband story of the present war called "Black-out," starring Conrad Veidt and most of the team of actors and technicians who made "Spy in Black." Full co-operation of the Admiralty and the Ministry of Economic Warfare has been secured for the sequences showing the work of the Navy in dealing with contraband. The picture will be made at Walton, with Michael Powell, one of the cleverest directors in the country directing, and Freddie Young, who photographed "Mr. Chips," at the camera. Production commences in the middle of December.

"Black-out" is to be followed by a fictional story dealing with the German Freedom Radio Station. The picture, as yet untitled, will bring together Diana Wynyard and Clive Brook, for the first time since they appeared in "Cavalcade." The story is by Louis Golding, author of "Magnolia Street," and is based on a series of facts which have been obtained from a German refugee in this country, who was intimately connected with the formation of the original German Freedom station, but whose name cannot, of course, be given. Brian Desmond Hurst will direct this picture.

Anthony Asquith's Next

Next comes a screen version of a very famous stage hit, "Gas Light," by Patrick Hamilton, author of "Rope," which Anthony Asquith has been invited to direct. Diana Wynyard will be seen in the rôle originally taken by Gwen Francon Davies in the London stage production. Alistair Sim has also been engaged for one of the leads in this subject, while negotiations are in hand to secure Emlyn Williams for the rôle of the husband who tries to auto-suggest his wife into madness and suicide.

Austin Melford, the famous stage star and writer, who, in collaboration with Bridget Boland, was responsible for the brilliant musical, "Laugh it Off," now in course of production, is at work on another of the successful "Old Mother Riley" series which will star Lucan and McShane. These two artistes will be supported by a number of stage and radio favourites in their most ambitious comedy-drama to date.

Albert Burdon, the star of JAILBIRDS (Butcher), apes "That Man"

"JAILBIRDS"

NEW BRITISH COMEDY T&AM

HAVING seen a rush copy of "Jailbirds," director Oswald Mitchell says that in Albert Burdon, Shaun Glenville, Charles Hawtrey and Charles Farrell he has a crazy comedy team to beat the blackest of black-outs.

Albert Burdon appears in his original stage make-up, complete with bushy moustache and battered bowler.

Incidentally, herein lies a tale, for, says Mitchell, the growth on Burdon's upper lip was found to be too bushy for close-ups and, arriving on the set the next morning after his moustache was trimmed, he was greeted with shouts of "Heil Hitler," the result being that a special comedy sequence has been added to "Jailbirds," with Burdon playing the part of Hitler in a doss house.

ASKEY AS AUNT

TUMBLES INTO ORCHESTRA

It was good to find a crowd of stars and extras filling the largest floor at the Shepherd's Bush studios on Monday.

Walter Forde, directing "Charley's Big-hearted Aunt," had a complete theatre and auditorium set, representing a performance of "Charley's Aunt" by Oxford undergraduates. For the classic farce, already twice filmed, is now, as it were, playing a part. It is the first of a new story, with Arthur Askey as chief comedian.

Mr. Askey and I had a chat in the stalls until he was called, in his prim Victorian woman's garb, to tumble over the footlights into the orchestra pit, on to the bass drum. Jack Cox (replacing Arthur Crabtree at the camera) was merciful about retakes.

"Stinker" Murdoch, Graham Moffatt and Moore Marriott were also at work. The story has been approved by Amy Brandon Thomas, daughter of the author of the original play, who has also been supervising costumes of the period. It is modern, however, and Mr. Askey plays a student who plays the title-rôle in defiance of proctors and the don (Felix Aylmer). Wild scenes break up the performance and a theatre riot starts a brisk chase round the city.

Forde, who has been "lent" by Michael Balcon to direct, has the popular Mrs. Forde as assistant as usual. The fun promises to be non-stop.

The cast of "Let George Do It," announced in column 2, comprises Carol Browne, Phyllis Calvert, Romney Brent, Garry Marsh, Donald Calthrop, Jack Hobbs, Helene Pickard, Bernard Lee and Hal Gordon.

"OLD BILL"

First Legeran Subject

Arrangements are being made for an early start at Denham of the first Legeran production, "Old Bill," a topical subject which Zoltan Korda will direct from a script by Ian Dalrymple, from an original by Bruce Bairnsfather.

Full cast details are not yet available, but Will Fyffe and Mary Clare are likely to play "Old Bill" and his wife.

Other productions scheduled by Legeran are the "The King's Messenger," for which Dalrymple is doing the script, and "The Conjuror," from an original story by A. E. W. Mason.

The directors of Legeran Films, Ltd., are J. A. Rank, C. M. Woolf, Zolton Korda, Barrington Gain, and Harold Boxall. Joseph Somlo and Zoltan Korda are in charge of production.

MANCUNIAN PRODUCTION

John E. Blakeley, of Mancunian Production Corporation, Ltd., Manchester, intends to go into production in January. He has not yet decided on his subject, but it will be either a feature film or a series of two-reelers.

George Formby Starts at Ealing

"LET GEORGE DO IT"

Production started on Monday at Ealing with a new George Formby comedy "Let George Do It," to be directed by Marcel Varnel, and while this topical comedy (in which the lad from Lancashire succeeds in winning the U-Boat war single handed!) is being made, final editing is being done on two completed films, "Return to Yesterday," starring Clive Brook, and "David Goliath," starring Paul Robeson.

Here are other plans which Michael Balcon has for the future. Eric Ambler's best-seller novel, "Epitaph For a Spy," is having its story brought up to date for early production. The Ministry of Information have promised to do what they can in the matter of granting facilities for the making of "Convoy," in which this thrilling and hazardous aspect of modern warfare will be dramatised.

A story is being prepared for a comedy dealing with the evacuation of town children into the country, titled "When The Children Came."

The Edgar Wallace success, "The Calendar," will be made, possibly with Clive Brook in the starring role, and negotiations are in progress for the purchase of Ben Travers' stage success, "Banana Ridge."

Showing Next Week in London

Davis, Croydon.—"Wuthering Heights" (U.A.) and "Double Daring" (RKO-Radio).
Dominion.—"The Man in the Iron Mask" (U.A.) and "Five Came Back" (RKO-Radio).
Empire.—"Every Other Inch a Lady" (M-G-M).
Embassy.—"The Great Waltz" (M-G-M) and "You Can't Cheat An Honest Man" (G.F.D.).
Gaumont. — "The Frozen Limits" (G.F.D.) and "Charlie Chan in Reno" (20th-Fox).
Leicester Square Theatre.—"The Lion Has Wings" (U.A.).
London Pavilion.—"Career" and "The Spellbinder" (RKO-Radio).
Marble Arch Pavilion.—"Stanley and Livingstone" (20th-Fox).
Metropole.—"Tarzan Finds a Son" (M-G-M) and "Blind Alley" (Columbia).
New Victoria.—"The Man in the Iron Mask" (U.A.) and "Five Came Back" (RKO-Radio).
Odeon.—"Over the Moon" (U.A.).
Plaza.—"Ruler of the Seas" (Paramount).
Regal.—"Good Girls Go To Paris" (Columbia).
Ritz.—"Lady of the Tropics" (M-G-M).
Stoll.—"Only Angels Have Wings" and "Blondie Meets the Boss" (Columbia).
Warner.—"Juarez" (Warner).

FIRST FILM TO QUALIFY FOR ENTERTAINMENT VALUE

"Cavalcade of the Navy," Horace Shepherd's epic Naval review in Technicolor, has been registered by the Board of Trade as full British (Renters) Quota.

This is an item of importance, for as Frank Green points out, it is the first film under the Cinematograph Films Act, 1938, to have succeeded in obtaining full British registration without fulfilling the cost qualification of the Act, registration having been thus obtained through entertainment value.

After Trade show, "Cavalcade of the Navy" received very good Trade reviews, and it is stated by Ace distributors that the film has succeeded in obtaining a wide and high-class release.

King Schedules Six

"WOMAN IN WHITE" AT M.P. STUDIOS

A PROGRAMME of six films for release by British Lion is announced by George King, who started the first of the series on Monday at the M.P. Studios, Elstree.

The current production, which stars Tod Slaughter, is "The Woman in White," based on the world-famous novel by Wilkie Collins, the script being prepared by Edward Dryhurst from Frederick Hayward's adaptation of the novel, and H. F. [illegible]thy is responsible for the dialogue.

The powerful cast which support[illegible] Tod Slaughter includes Sylvia Marriott, G[illegible]ory Wardwell, Hilary Eaves, David Horn[illegible]lay Petrie, Margaret Yarde, David Keir, [illegible]ter Tobias, Elsie Wagstaffe, and Rita Gr[illegible].

The assistant director is Hal Mason[illegible]ith Jack Martin as production manager. [illegible]ne Glendining is again at the cameras[illegible]th Harry Rose operating, while the dir[illegible]'s younger brother, Harold King, is [illegible]ef sound engineer. Other technical st[illegible]re editor, Jack Harris; art director, H[illegible]rd Robinson; continuity, Winnie Dyer[illegible]e-up, Philip Leaky, and hairdresse[illegible]vy Young.

George King's last subject, "The [illegible]at the Window," was due for general [illegible]se when war was declared and cons[illegible]tly had to be postponed until dates c[illegible]be fitted in. Therefore the public i[illegible]y districts have still to see the pictu[illegible]ut the attendances in towns where it h[illegible]en shown are breaking all records. [illegible]nty thousand people saw it in Dublin[illegible]ile 25,000 packed the kinema at Birken[illegible]i in a week. Those remarkable figur[illegible]are largely responsible for Mr. King's [illegible]sion to go full steam ahead with si[illegible]an ambitious programme.

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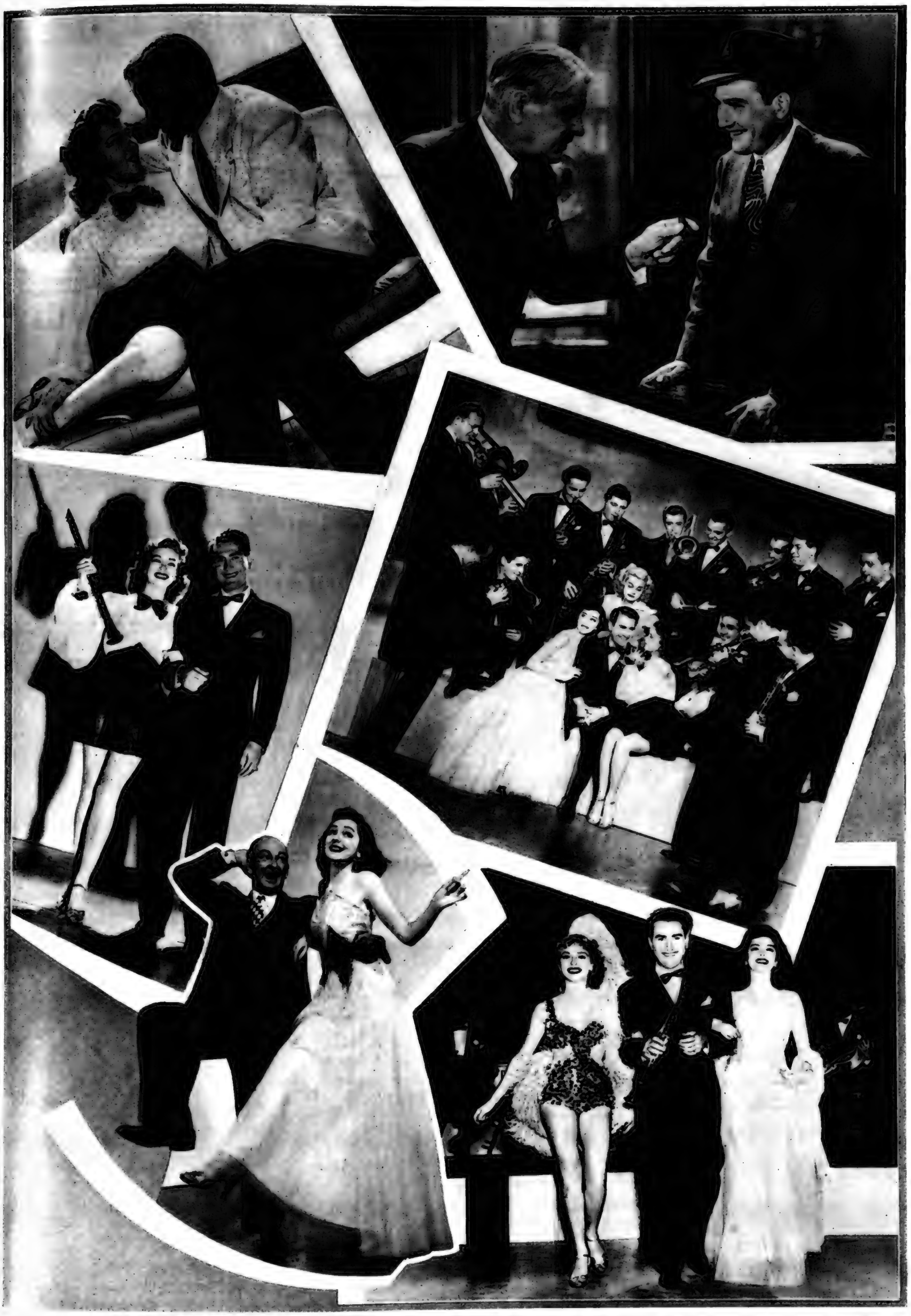
M-G-M's NEW STAR



Hailed as one of the year's most promising discoveries, Lana Turner appears in M-G-M's latest comedy romance, EVERY OTHER INCH A LADY, which is being Trade shown to-day (Thursday) at the Empire Theatre and is reviewed in this issue. Richard Carlson is featured with Artie Shaw and his band, Ann Rutherford and Lee Bowman

The striking manner in which JAMAICA INN (A.B.P.C.) was publicised at the Rivoli, Broadway, New York, where it had a phenomenally successful run

Northern Wage Agreement

OVER 5,000 EMPLOYEES AFFECTED

THE protracted negotiations between the Northern Branch of the Cinematograph Exhibitors' Association and the National Association of Theatrical and Kine Employees have just been concluded.

The area covered is the second largest in the country, and includes Newcastle and the Tyneside, Sunderland, Durham, West Hartlepool, North and South Shields, Carlisle, Stockton-on-Tees, Middlesbrough, Gateshead and intervening districts. Over 300 kinemas and 5,000 employees are concerned in the agreement.

The number of kinemas and the varied nature of the area covered made these negotiations one of the most difficult and delicate of any.

Several threatened deadlocks were overcome by the patience of the negotiators on both sides.

The agreement is to be reported to special meetings of both sides for ratification.

CHILDREN CHEER ARRIVAL OF SCOTS FILM UNITS

NEARLY 60,000 PERSONS ENTERTAINED

ESCORTS of cheering children for film units as they left lonely Scottish villages, shows given under all sorts of conditions—on one occasion in the kitchen of a private house, everywhere an enthusiastic demand for more shows.

These are some of the facts about the Scottish evacuation film scheme revealed in a report issued by the Scottish Film Council on behalf of A. B. King, Film Officer for Scotland under the Ministry of Information.

The Ministry has, it is stated, decided to continue the scheme until the end of this month, although it was only intended as an experiment extending over October. In the meantime more ambitious plans are being considered.

During the period of the experiment the 20 units gave 482 shows to a total audience of 55,828, comprising 17,787 evacuees, 33,679 local children, and 4,362 adults.

"The coming of the film show," says the report, "stimulated other activities, and quite often the show was accompanied by community singing."

The scheme was made possible, says the report, since in Scotland there exists machinery which was easily adapted to carry out the experiment. The Scottish Film Council worked in close collaboration with the Scottish Education Committee and the Scottish Educational Film Association.

Bobby Booth, Columbia's Scottish manager, informs us that the recent broadcast of "One Night of Love" has given this picture an absolutely staggering boost, and Bobby is being overwhelmed with inquiries for early reissue dates.

Nikola Lubitsch, eleven-month-old daughter of M-G-M's film director, Ernst Lubitsch, arrives at Los Angeles on the last lap of her trip from England. With the pair is Lina Strohmeyer, heroic nurse who saved the infant's life when the "Athenia" was torpedoed. Mrs. Lubitsch (Nina Gaye) is still in England

Cinema Club to Carry On

"COMFORTS FOR THE TROOPS" SCHEME PLANNED

NEARLY seventy members attended the first Cinema Club lunch of the season at Craig's Rhul, Sauchiehall Street, on Friday, when Percy Gordon, the president, occupied the chair.

Mr. Gordon referred to the illness of the founder, Prince Bendon, and the secretary was instructed to send a letter expressing the wishes of the members for a speedy recovery.

Mrs. Colley presented the various golf prizes. Jimmy Colville got the King Shield and Charlie Beveridge received the Friedman Cup, the runner-up in both cases being W. W. Davidson. Convener Jack Brackenridge also came in for his share of second place in the Friedman Trophy.

Thereafter the President threw the meeting open for discussion as to the future of the club, but no discussion ensued, as everybody was unanimous in thinking that the club should function regularly as before, and it was agreed without any vote to carry on with the luncheons as usual.

Various other items were discussed. The question of sending cigarettes or other Christmas gifts to members of the club on service was raised, and ultimately left to the committee to go into and decide what was best to be done.

The President intimated that the committee had decided that in the circumstances the Cinema Ball should not be held, nor the joint Lodge dance. Several members thought, however, that the committee should reconsider the question of the joint dance, and this matter was remitted to the committee for reconsideration.

In reply to W. Bendon, the President intimated that the insurance scheme, despite the war, was still in force, and that all members were covered for the next five years.

A vote of thanks to the chairman closed the meeting.

The next luncheon will be held on Friday, December 8.

UP AND UP

Later Closing Benefits Kinemas

The reversion to the old hour of closing, 11 o'clock, for kinemas throughout the country has had an immediate effect on business.

The KINE. is informed by several managers in Glasgow that, despite the continuance of the black-out and real wintry weather, business last week was particularly good.

A similar improved trend has also been observed generally in kinemas throughout the West of Scotland.

Film of Happier Days

"Prelude to Pleasure"

The Workers' Travel Association ... recently a picture, "Prelude to Ple... which, while frankly propaganda ... popular co-operative tourist agency, ... fair interest value in pictorial behi... scenes story of work of travel organ... and glimpses of holiday life on B... coast. Presentation, moreover, is ... ically resourceful and reaches best do... tary standards.

With shots of somewhat self-co... staff Laughtons and Garbos going ... their jobs, picture reveals interesting... holiday tours are planned and org... and proceeds to show the effect in p... record of "happy holiday" in Br... Latter part of film takes audience t... spots of French coast, including ... Michele, and introduces casino, caba... café mannequin parade. Commen... crisp and informative.

Holidays in France (except i... billets) seem a long way off now, ... interest content of the film is suffi... offset its present lack of topicality ... as its basic propaganda nature.

It is a Realist production.

EXHIBITOR EPISODES

There was once an Exhibitor who told a Friend he thought of Saving Something on the Sound System in his New Cinema. The Friend said, When you buy for your own consumption you go where you get the best value, don't you. Then how can you think it will pay you not to offer the best Sound Value to the Public. You know you can't afford to take chances these days. Besides, Western Lasts. I know that, I've had mine ten years. The Exhibitor saw a Great Light and telephoned Western to do Their Stuff. Later, he told his Friend — Verily, you know your Onions.

MORAL: It is not what thou Spendest, but what it Bringeth back that Counts.

Western Electric MIKROPHONIC SOUND SYSTEM

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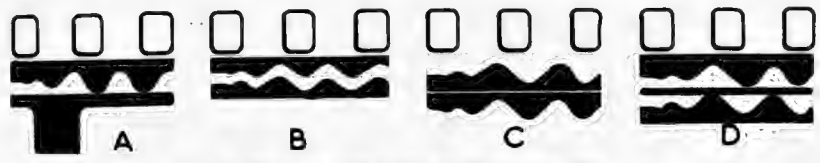
PUSH-PULL TRACK FOR 16 mm. SUBJECTS

NORMAN LEEVERS' NOVEL SYSTEM

IN America, the push-pull system, in which two halves of the sound track carry the signal in opposite phase, is being increasingly used for the original recording, being subsequently re-recorded to a standard track for the release prints. A particularly ingenious modification of this principle has been developed by Norman Leevers, B.Sc., A.C.G.I., of Leevers, Rich and Co., primarily for use in the production of 16mm. prints by re-recording.

The basis of the system is the use on the original 35mm. sound negative of a double-width push-pull track. The evolution and dimensions of this track are shown in the accompanying sketch, while a section of an actual recording is reproduced.

In the sketch, *1* is the standard variable-area track, and *B* is the normal push-pull track; the over-all width of either, including clearances, is 0.1 in. Included in this over-all width is a clearance line, 0.012 in. in width, separating the track from the picture. In the Leevers-Rich system, the whole of the original track (an actual modulated width of 0.076 in.) is occupied by one half of the push-pull track. Beyond this 0.012 in. clearance line, and thus actually in the picture area of the film, is the other half of the track, the negative of which is shown in *C*. *D* represents the contact print from this negative, having an over-all track width of 0.164 in.



Modified push-pull track for sub-standard films

Class "A" Advantages

It is evident, since each of the two halves of the track contains a complete record of the sound, that the system is Class "A" push-pull. The use of a Class "A" track has well-known advantages over the Class "B" (in which each half of the track represents only the positive or negative half respectively of the signal): that errors in azimuth of the recording and reproducing slits, or in the balance of the twin photocell or its circuits, cannot seriously affect the reproduction.

But this double-width track offers another advantage: that if it is desired to make 35mm. married prints, they can be contract-printed from the half-track, as shown in 1. Similarly, if it were desired to reduce optically to 16mm. the same half of the track could be used.

A Special Re-recorder

If, however, the track is to be re-recorded to a normal track, either 35mm. or 16mm., then both halves of the track are used, and the full advantages of push-pull recording are gained. Chief of these is the cancellation of rectification effects, due to which a much higher frequency is possible on the 16mm. film. Satisfactory recordings up to 6,000 cycles have been made—a considerable improvement on the average sub-standard track.

A self-contained re-recorder has been constructed for use with this track. The 35mm. head is of the projected track type, the exciter lamp illuminating the film on the scanning drum, and the image of the track being reflected through two prisms and focused upon a slit in front of the twin photo-cell, the track magnification at this point being ten or twelve diameters. This head and the 16mm. recording camera are driven by a single motor; normally the exciter lamp is fed from raw A.C., and the recording lamp by rectified A.C. which gives generally satisfactory results, but batteries are sometimes employed.

Constant-speed System

A very simple constant-speed system is employed on both heads. The scanning drum carries a heavy flywheel, which dips in an oil-bath; the viscosity of the oil is found to provide ample damping against oscillation. The film loop from the single sprocket around the drum is maintained in tension by a spring roller, without damping.

A number of films are being recorded on this system for Government departments.

R. H. C.

The Observation Window

Training Ersatz Operators

NO REDUCTION IN W.E. CHARGES

Metal Screen Requirements Waived

THE latest "ersatz" necessitated in Germany by the war is the ersatz projectionists, a term applied, rather unkindly, to the output of training classes recently established in various centres by the Reichsfilmhammer, regulations concerning which are now published. Women are eligible for these classes, the minimum age for which is 21, or in certain cases 20.

IN the space of four weeks the unfortunate pupils are expected to master the intricacies of electricity, optics, kinematograph technique, the handling of films, official safety regulations (which need 12 hours out of the 150 allowed for the course), and practical projection. The licences obtainable at the conclusion of this course will, it is stated, remain valid after the war.

AN approach made by the C.E.A. to the Western Electric Co., for a rebate for the time of compulsory closing was met by the company pointing out that their service had been interrupted in no way. The only difference through closing, it was pointed out, was the absence of emergency calls, of which as a rule many are received. Calls for overhauls had been made as usual, and their men had, they claimed, been able to give better service as it was not interrupted by performances.

AS against any slight saving from absence of emergency calls W.E. pointed out that numerous items were rising rapidly in price and likely to go much higher, while they saw no opportunity, in view of the contracts, of asking for an increase of service charges. The C.E.A. Committee felt bound to accept this report in view of the fact that service had continued without interruption.

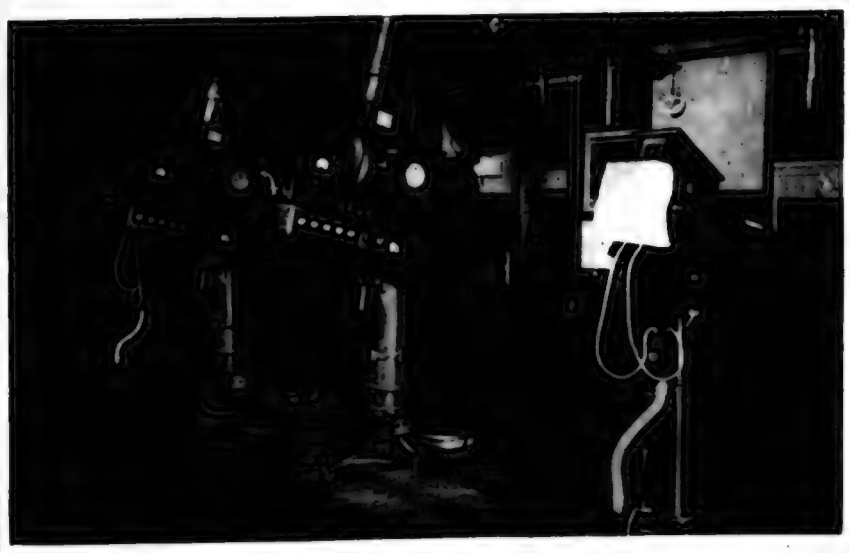
THE insistence upon metal screens by the L.C.C., which was the subject of many conversations with the Trade six months ago, has had to be foregone in face of war conditions. The C.E.A. received a report from the appropriate committee at the General Council meeting, and the abandonment of the requirement by the L.C.C. until the end of the war was reported upon.

A GREAT deal of assistance in achieving this result, the report states, was given by Mr. Turner, of the Perforated Front Projection Screen Co., Ltd., and the committee thinks that members should know of the very valuable help which he rendered, for which the committee tenders him the thanks of the Association.

A section of actual recording by the Leevers' push-pull method

PROBLEMS of transport which are affecting kinema audiences, are also affecting kinema employees who, now that later closing is being extended, find it far from easy to reach home after the kinemas are closed. J. BENSON.

THIS WEEK'S PROJECTION ROOM



B.T.-H. projectors for sound and picture are installed at the Odeon, Deptford

SHIP CARBONS

PROJECTIONISTS DISCUSS POLICY

WOMEN OR BOYS IN THE BOX

THE meeting of the London Court of the Guild of Projectionists, held on Sunday week, at Bath House, Dean Street, W.1, was largely devoted to a discussion on the war time policy of the Guild. The meeting was attended by the President, S. T. Perry, A.R.P.S., and the General Secretary, F. H. Woods, the former of whom welcomed the recently co-opted committee members, Messrs. C. Knott, A. C. Polyblank, and Hart.

The Chairman, W. V. deWan, announced that A. C. Polyblank had been appointed vice-chairman of the Court, in place of G. J. deWan, who found his time fully occupied with secretarial duties. One senior and three junior members were elected.

Following the reading of the minutes by G. J. deWan, S. A. Stevens urged that a more personal note be introduced into the Journal by the publication in it of names of any members joining the forces.

Women in the Box

The probability of women projectionists formed the next subject of discussion. C. Hanlan alleged that one circuit had already 36 women projectionists in training. There were still up to two years ago one or two women projectionists who had started in the last war.

W. V. deWan pointed out one advantage of the admittance of women in place of boys: that a boy of 14 or 15 may be old enough, by the time the war is over, to take the job of a projectionist returned from the Services; women are not likely to remain in the box. Mr. Hanlan urged that women projectionists should only be admitted on the same terms as young boys.

A member alleged that he had just been dismissed, and that the projection staff of his former kinema was now reduced to two; the General Secretary promised to inquire into the matter.

National Register Suggested

H. Lambert suggested that the Guild should institute a national register of projectionists throughout the country, in order to keep a check on those men who go into the Services, and to fit them in again when they return.

A member put forward the often-made suggestion that an open meeting should be called, to which all projectionists, whether or not they were Guildsmen, would be welcome. It was pointed out that non-members had been specially invited to the present meeting. Several members commented that non-members whom they had invited were not present.

S. A. Stevens suggested that a man invited to a meeting by a member might feel that he was butting in; he suggested that any member who had a likely recruit should give the name and address to the Court secretary, who would send a formal invitation to a meeting.

Domestic business of the Court included the appointment of A. C. Polyblank as vice-chairman, G. J. deWan finding the office impossible owing to secretarial duties, and the election of one senior and three junior members.

Presentation to Speaker

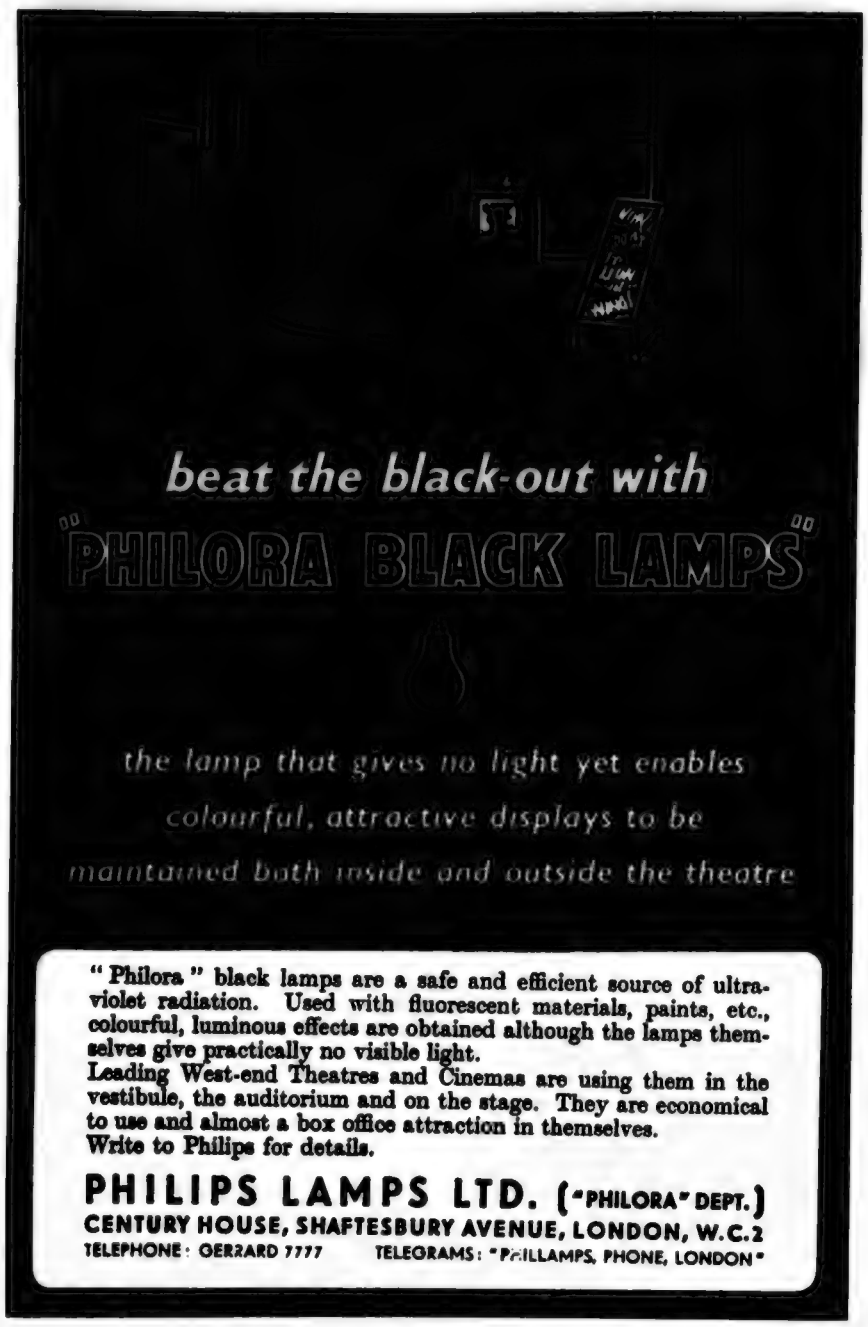
At the end of the business S. A. Stevens gave another of his interesting talks on the lessons of the correspondence course, covering elementary algebra, simultaneous equations, and also photometry, covering photometric units, the measurement of light sources, Bunsen grease-spot photometer, etc.

He explained the use of a graph in the solution of simultaneous equations, and curves of light output and burning rates of carbons.

At the conclusion of his talk Mr. Stevens was taken by surprise to learn that the National Council had decided to make him a small presentation to mark his recent marriage, and in recognition of his services to all Courts of the Guild.

The President, making the presentation—which consisted of a fruit dish and condiment set—said that those present knew what Mr. Stevens had done for the London Court; the National Council equally appreciated his services to all the other Courts, to whom he had given lectures and demonstrations.

Mr. Stevens briefly acknowledged the presentation.


beat the black-out with
"PHILORA BLACK LAMPS"
the lamp that gives no light yet enables
colourful, attractive displays to be
maintained both inside and outside the theatre

"Philora" black lamps are a safe and efficient source of ultra-violet radiation. Used with fluorescent materials, paints, etc., colourful, luminous effects are obtained although the lamps themselves give practically no visible light.
Leading West-end Theatres and Cinemas are using them in the vestibule, the auditorium and on the stage. They are economical to use and almost a box office attraction in themselves.
Write to Philips for details.

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FLUORESCENT FLOWERS AND FOLIAGE

Burt Bros. Keep Pace with Black-out Needs

Attention is being given more and more to the possibilities of rendering vestibules and entrance halls attractive by the use of fluorescent materials illuminated by ultra-violet light.

One of the most effective of these is by means of artificial flowers executed in a material which is responsive to ultra-violet rays.

Burt Bros. (Bow), Ltd., who have a large clientèle among kinema proprietors for the supply of artificial floral decoration, have turned their attention to the execution of floral designs in fluorescent material and the skill which made their non-fluorescent flowers and foliage so appealing is now being exercised on the new material.

The permanency of colours as well as the substance itself is an important quality, and the fact that it can be washed without harm is an additional recommendation.

Decorative under ordinary light, they become positively brilliant when illuminated by an ultra-violet lamp, and when used as a stage curtain decoration during intervals excite great admiration.

Burt Bros. have made trees of wistaria eight feet in height, willows of the same height, rhododendron and hydrangea bushes, hollyhocks and delphiniums. A particularly attractive spiral job was a rambler rose and clematis trails for an enchanted garden.

A non-fluorescent stage curtain, for instance, could have a giant vine or creeper design on fluorescent material which would be very effective.

Another feature is the manufacture of caps, berets, hat-bands, coat lapels and facings in a dyed fluorescent material which can be crimson, orange, yellow or green in colour and intensity and light reflecting under U.-V. lighting. These are not merely covered with luminescent paint but dyed luminescent.

PRINCIPLES AND APPLICATIONS OF BLACK LIGHT

Its Employment in the Kinemas

By R. HOWARD CRICKS, F.R.P.S.

IN the August issue of the IDEAL KINEMA appeared a description of some demonstrations of illumination by means of so-called "black light," or more exactly, ultra-violet light, in conjunction with fluorescence. I have for a long time felt that this system of lighting had vast potentialities for decorative, stage and general effects lighting; but black-out conditions have provided an ideal test of its value, as several enterprising exhibitors have already discovered.

To understand the theory underlying it, it is necessary to bear in mind the fact that we can see only a very small proportion of those electro-magnetic vibrations that may be regarded as light. Short waves can, however, be made visible by the principle of luminescence or fluorescence, which is something quite different from the reflectivity of materials to ordinary light. Actually, what appears to happen is that the ultra-violet waves are absorbed by the material, which is caused to resonate at a different frequency or frequencies. The phenomenon is, in fact, known scientifically as "resonance radiation."

What is Fluorescence?

The term fluorescence should really be applied only to emission which ceases immediately the activating light is cut off—in some cases, it is computed, within one-ten-millionth of a second. Phosphorescence, on the other hand, may continue for an appreciable period after, from a fraction of a second to hours or days, as in the case of the so-called "radium-coated" hands and figures of watches, which in most cases are merely luminous paint, although radio-active materials are also employed. (The difference is, of course, that luminous paints have first to be activated by exposure to light.)

Commercial progress in luminescent lighting has been held up by reason of the lack hitherto of efficient reasonably priced sources of ultra-violet light. Recent progress in mercury-vapour discharge lamps has, however, provided a very efficient source of ultra-violet radiation. A large proportion of the output of such lamps is in the invisible region, and actually the visible light can be entirely eliminated without much sacrifice of total energy output.

Luminescent Powders

In connection with low-pressure mercury tubes used for signs, luminescent powders are widely used for the purpose of producing different shades of colour. The E.L.M.A. lamp manufacturers produce a higher pressure mercury lamp, rated at 400 watts, and contained in a bulb coated with fluorescent material, the object being to increase the red radiation; in a plain envelope the red represents only 1 per cent. of the total radiation, but with fluorescent envelope it increases to 4 per cent. or 5 per cent.

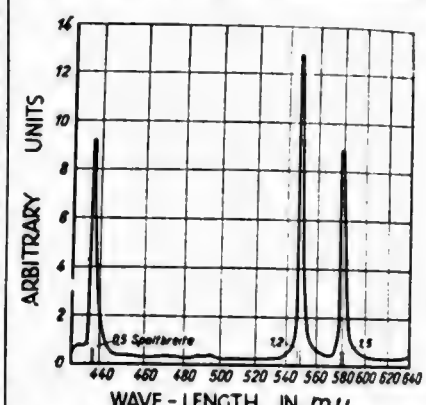
The type of lamp employed in the above-mentioned kinema installations I first saw demonstrated some years ago, when it was in its experimental stages, at the B.T.-H. research laboratory at Rugby. It consists of a 125-watt mercury discharge tube, contained in a bulb, identical in shape to that of an incandescent, but deep purple. It emits practically no visible light—merely a faint violet glow—but has a very striking effect on luminescent powders. The lamp works on 220-250 volts with a series choke, and is fitted with a three-pin cap to prevent its being inserted in an ordinary lighting socket, without a choke.

Actually, the mercury lamp described is quite suitable for use in optical projection apparatus—I have, in fact, seen a search-light employing such a lamp, claimed to have a range of 1,500 ft., and consisting merely of a concave mirror, with the lamp at the focal point. A considerable lack of efficiency may arise from the fact that glasses used for condensers are generally poor transmitters of short waves.

It is reasonable to assume that the filament lamp would be deficient in the ultra-violet rays, because it approaches the visible spectrum from the other end—in other words, as the current is gradually applied, so the colour of the filament gradually changes through infra-red and red to something approaching white. The ordinary filament lamp is thus unsuitable as a source of activating rays. But a friend of mine has recently perfected a filament lamp with an enormously high efficiency in the ultra-violet region. Of the principle I know little beyond the fact that a reflector of a special metal, Alzak, has to be employed, and that without this special reflector a high efficiency is unobtainable.

Types of Fluorescent Material

Fluorescence occurs in many substances—nails and teeth, for instance, shine in the ultra-violet rays, and I noticed recently that the lenses of my spectacles were suffused with light, due presumably to the interior of the rims fluorescing. Most crystals fluoresce, many with phosphorescence, notably ruby and emeralds. Fluorspar has a greenish-white fluorescence, fluorescein yellow-green, eosin blue-green, resorufin orange-red. Rhodouline has the property of fluorescing green and phosphorescing orange-red.



Spectral energy distribution of 500-watt and 1,000-watt U.-V. lamps in the visible region

The most efficient fluorescent materials are, however, synthetic compounds, generally complicated mixtures of alkalis and metals. Thus uranyl potassium sulphate and zinc sulphite both fluoresce a bright greenish-white.

Fluorescent materials cannot be used in the form of oil paints, as the oil is almost opaque to the ultra-violet rays. They can, however, be used as water or spirit paints, and can furthermore be mixed with non-fluorescing colours, so that the colours of a design may entirely change when the ultra-violet is switched on, from light pastel tints to brilliant glowing colours. Furthermore, these colours appear to shine with a light of their own, and are thus exceedingly effective for decorative purposes.

A factor which, of course, materially aids their effectiveness, and which makes luminescent illumination particularly suitable for A.R.P. purposes, is the invisibility of the ultra-violet beam, which, unlike a beam from an ordinary spotlight, gives no trace of its presence, and does not betray the source of light. The beam has furthermore very high powers of smoke penetration.

U.-V. Lighting in Kinemas

I have seen several installations where invisible rays have been used to brighten the formerly darkened entrances to kinemas. At the Central, South Norwood, and the Popular, Commercial Road, E., fluorescent paint has been used generously over the walls of the lobby, with the result that a single ultra-violet lamp provides quite a brightly lit entrance, yet with every satisfaction to the police.

At the Scala, Croydon, as recently mentioned in the KINE., James Sabel employs a fluorescent translucent material capable of producing some very beautiful effects.

Actually, fluorescence could be used to great effect for all purposes for which one normally uses invisible light: first to announce on the exterior the name of the kinema and its programme; to guide the audience towards the seat of custom the pay-box; to direct them thence through necessary light-traps and through dark corridors to the auditorium; and in all these cases to protect patrons from accidents due to the darkness.

The indications could be in the form of lines of light along the walls or floor of the vestibule or corridors, and on the edges of steps. Notices can be either painted in fluorescent paint or lettering cut out of fluorescent-coated material.

There is, however, one point of difference between visible and invisible light which must not be overlooked: the light emitted from the fluorescent material must first be received from the lamp. It is essential that lamps should be so shielded that there is no likelihood of a crowd of people obscuring the rays falling upon the fluorescent material. In the case of steps, for instance, the light must obviously come directly overhead, but should be preceded by a source on each side of the steps. These must be placed above the heads of persons.

With the aid of "black light" there is no reason why the kinema should not be the most cheerful spot in its neighbourhood, and, without contravening black-out regulations, bring itself to the notice of every passer-by.

FLUORESCENT RHODOID

Overcomes the "Black-out"

THE MOST EFFECTIVE ATTRACTION FOR CINEMA DISPLAY

Fluorescent Rhodoid provides full colour appeal in daylight as well as vivid fluorescence at night. The active fluorescent principle is incorporated in the material during its manufacture, so that there is no danger of the loss of activity by the rubbing off of an applied fluorescent surface.

WRITE FOR ILLUSTRATED BOOKLET AND SAMPLES, TO:—

MAY & BAKER, LTD.,

42-43, ST. PAUL'S CHURCHYARD, LONDON, E.C.4.
Telephone: CITy 6555. Telegrams: "Maybaka, Cent, London." Cablegrams: "Maybaka, London."

FLUORESCENCE AND SHOWMANSHIP

How Vestibules and Paybox May be Made Attractive

IN no department of decoration have black-out conditions become so revealing as in the employment of fluorescent material under the excitation of ultra-violet lamps.

In normal lighting where there is an excess of spilled or stray light appreciation of colour effects is weakened by the rush of light with which the eye is unable to cope.

Heightened Effects

With ultra-violet-lit subjects where each colour responds to the light against a non-fluorescent background the brilliancy is heightened by reason of the "glowing" appearance of the colour and by the lack of competition from reflection from other sources.

Manufacturers of ultra-violet lamps have staged in their showrooms some very effective displays of material having fluorescent qualities lit by their lamps, while the Electric Lamp Manufacturers' Association have staged in their Savoy Hill showrooms a particularly artistic display in which painted and dyed materials—fabrics, cords, etc.—are displayed together with rhodoid cut and incised in many beautiful forms, many of which are floral imitations.

The source of light in all cases are ultra-violet lamps each of which is fitted with a special choke. One point about such lamps is that when switched off they will not relight until they have sufficiently cooled.

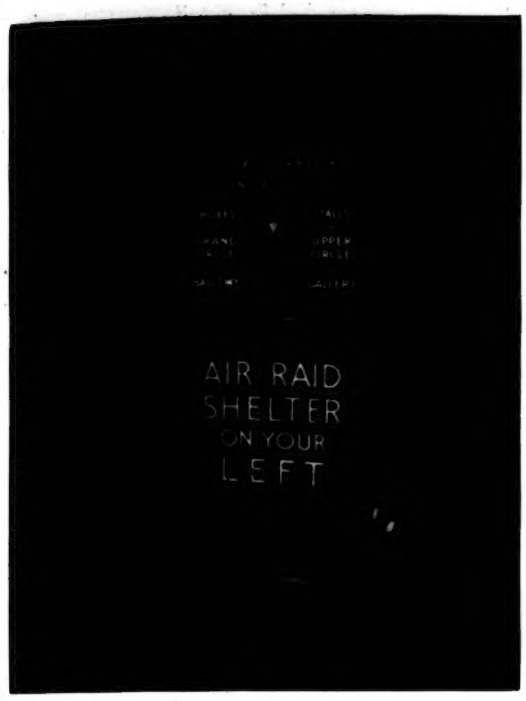
The E.L.M.A. Display

In the E.L.M.A. display the lamps are hid from view under a central stand with the fluorescent surfaces at about 6 ft. distance. The rhodoid surfaces are particularly brilliant, and here, matt and polished rhodoid are very effectively used. The surface of the latter can be incised with a razor blade to produce leaf veinings and other variations of appearance.

An illustration on this page shows how fluorescent material can be employed at a box-office. Amber, orange, reds and blues are mainly used, the small ties and spiral decorations being in cord material, the signs in water colour paints with a blue outline for the Mickey Mouse figure.

An interesting phenomenon is that objects not in the direct rays of the lamp also fluoresce but with a lessened intensity.

It is important to remember that the ultra-violet lamps used for this type of lighting are not harmful to the eyes, as the rays being "near ultra-violet" they have not those qualities which are emitted by medical lamps, whose rays may damage the eyes.



A display at the premises of E.L.M.A., showing an example of coloured fluorescent materials at a pay-box

Philips' Artistic Showroom

Philips Lamps, in their display, have a number of artistic applications of fluorescent paints and liquids. Particularly interesting are two pictures, one a pencil sketch, the other a painting, which have been treated with fluorescent paints. The former, in normal light, is just a series of monochromatic tones, but under U.V. lamps becomes a coloured subject with a delightful aspect.

Of particular interest is a length of wallpaper which in ordinary light bears a more or less plain design with very little variation of colour, but which under U.V. lighting springs into being as a riot of intense colours against a darkened surface.

Direction signs and other objects are among the exhibits.

The lighting for this display is from ultra-violet lamps hidden behind the facade of the stand.

It is essential to remember that for efficiency each ultra-violet lamp must be fitted with its own choke.

THREE-PURPOSE SIGNS

For Blackness, Tungsten and U.V. Lighting

A very effective combination of luminescence and fluorescence has been achieved by Dufay-Chromex, Ltd., whose brilliant signs in luminous paint were referred to in a recent issue of the KINE.

By this method signs have been produced which carry their message in (1) normal lighting, in (2) ultra-violet illumination, and (3) in absolute blackness.

Sheets of rhodoid are used as a background, and upon these the signs are written in the specially luminous paint, which is the secret of the brilliance of the Dufay-Chromex signs. An excellent effect is obtained, for instance, by amber luminous lettering on fluorescing green rhodoid.

The company is experiencing a big demand for the luminous sign, strongly visible in complete darkness, and has a big variety of signs in stock, as well as executing special wording to meet customers' requirements.

TWO TYPES OF BLACK-OUT SIGNS

Phosphorescence and Fluorescence

Users of luminous signs should realise the difference between two types of substance which are capable of being seen under conditions usually rendering visibility impossible.

Two main types of powder, classed as fluorescent and phosphorescent, are employed, and in the research which developed them G.E.C. and other manufacturers played a pioneer part. The former functions only when activated by ultra-violet light; phosphorescent powders, on the other hand, fluoresce brilliantly in the presence of ultra-violet radiation, and will continue to glow to a steadily decreasing extent for a considerable time after the radiation has been cut off.

This is due to the fact that this form of powder stores up luminescent energy, and as there is a certain amount of ultra-violet radiation present in actual daylight, and in the light given by tungsten lamps, it is not always essential for special ultra-violet agents to be employed if phosphorescent effect only is desired.

For fluorescent powders, however, it is necessary to use lamps, the bulbs of which have the property of absorbing the visible light rays while allowing the ultra-violet to pass.

The method of applying Osira luminescent powders—as they are known and marketed by the G.E.C.—is by means of a paint or varnish medium. When mixed with a special binding medium fluorescent powders can be painted or sprayed on to almost any surface.

There are now some sixteen types of powder available, consisting of various shades of red, yellow, green, blue, etc.—some with short and others with long after-glow properties following switching off.

The technique of lighting kinema foyers with this form of lighting is quite simple, and can be easily mastered by any decorative artist, once a few fundamentals have been appreciated.

The General Electric Co., Ltd., have worked in collaboration with the Imperial Chemical Industries on this matter, and a very satisfactory medium has been produced, which, in addition to the technical requirements outlined above, has the advantage of being very easily applied either by brush or spray.

NEW LUMINOUS SIGNS

An entirely new product that offers an attractive black and white display during daylight, and a most pleasing luminous advertisement during black-out hours, is being marketed by the sole proprietors, Burrup, Mathieson and Co., Ltd., of 114, Southwark Street, London, S.E.1, who can supply notices from stock—"Open," "Box Office" and kinema names on card and metal. Changeable letter signs are also executed by this new process and will be available almost immediately.

The KINE learns that it will only be necessary to order the actual letters required to make up each film title until the necessary number of letters are on hand to make up any title.

THE *coming attraction*

FLUORESCENT FLOWERS
under ultra-violet lamps
for Stage Borders, Foyer and General Decoration
FIREPROOF, WEATHERPROOF AND WASHABLE PERMANENT COLOURS
Last indefinitely — hence economy

A FEW OF OUR SUCCESSFUL HITS → Geraniums, Azaleas, Roses, Carnations, Wisteria, Hydrangeas, Gladioli, Lupins, Rhododendrons, Palms, Ferns, Hanging Baskets, 8 ft. Blossom trees. In intensely fluorescent shades of flame red, blue, apricot, mauve, with green foliage.

(*Also fluorescent fabrics for uniforms, curtains, etc.*)

Must be seen to be believed. Call and see them, or write for price list to:

BURT BROS. (BOW) LTD.
STANFIELD ROAD, ROMAN ROAD, BOW, E.3
'Phone: ADV. 1675

Showmanship in War Time

BLACK-OUT PROBLEMS—COMMUNITY SERVICE—LUCKY PARCELS FOR TROOPS—TIME-TABLE INTEREST—ODEON IN THE TORCHLIGHT

THE resumption last week of the KINE. Showmanship columns indicates that in spite of black-out regulations and other restrictions imposed by the war British exhibitors are ingenious enough to discover outlets for their capacity for showmanship which meet the needs of the moment, and while cleverly adapted to existing restrictions carry on those high traditions set by the kinema Trade.

Inability to employ any form of exterior lighting has not proved the handicap that was at first anticipated, for it enabled exhibitors to concentrate on other angles of publicity and, indeed, to augment some phases which, owing to routine use, had become somewhat stereotyped.

Vestibule Lighting

WITH the disuse of the illuminated facade and the inability to employ lighted exterior frames the exhibitor has had to recourse to availing himself to the full of the facilities afforded by his vestibule and lobby. This has been cleverly accomplished in a variety of ways which have not infringed A.R.P. restrictions. In many instances the use of fluorescent paints and the ultra-violet lamp have provided the exhibitor with the means of attracting patrons to the show which, in practice, have proved hardly less effective than the normal lobby lighting of peace time. In other cases phosphorescent paints have been successfully employed, both inside the kinema and for outside street stunts. Many other exhibitors, by the use of light traps which conform with the minimum illumination requirements, have been enabled to convey a brightly lit and arresting interior to their lobby which has a marked psychological effect upon their patrons.

Real Social Service

THESE efforts, which are mainly concerned with the building, have been accompanied by many novel street stunts and new applications of the "tie-up." Not content, however, with these examples of pure showmanship, most managers have invested their programmes with various items of a topical and local nature which have resulted in excellent business. Neither has the patriotic appeal been neglected, for as the weeks go by the number of schemes for providing comforts for the troops inaugurated at kinemas looks like achieving considerable proportions. These appeals are being widely supported by patrons—as indeed they deserve to be, and while in themselves aiding the national cause are also building up valuable good will for the kinema where they are made. The admirable work done in this respect and in others—such as the entertainment of the military and evacuated children are examples of that social service upon which the kinema has long prided itself.

Altruism in Gifts

An example of this latter form of kinema service comes from Earlestown, Lancs, where Fred Harrison has reconstituted at the Curzon a scheme for supplying comforts to the troops which in the last war forwarded no fewer than 1,600 parcels. Patrons are invited to send the names and addresses of friends and relatives serving with the Forces and periodically a ballot takes place on the stage for the name of that week's recipient. The parcels, each containing goods to the value of 6s. or 7s., are sent as a gift by the kinema management. This is an excellent idea, because it involves no collection from patrons and is therefore free from the accusation of the kinema receiving credit for having done nothing.

Time, Gentlemen, Please!

An interesting point is made by Jack S. Sackier, of the Odeon, Harlesden, who conceives, and rightly so, that the most important item of news to patrons in these days of black-outs and sudden changes is the time of showing. In order to avoid, so far as possible, unnecessary inconvenience, Mr. Sackier is distributing thousands of cards clearly indicating the times of screening. Although it has been in force two weeks it has had exceptionally beneficial results. Moreover, more patrons are arriving at the theatre just before the start of a film, and although queues are smaller the number of patrons is more.

Washing on the Odeon Line

FROM another Odeon—at Balham Hill—comes an adaptation of the Siegfried Line, which took the form of a rope stretched across the vestibule, upon which were various articles of "washing" each with the name of a film painted upon it. A prominently placed notice told patrons: "This is not the Siegfried Line, but an Odeon line-up of good things to come." And as H. Adburd remarks: "Twelve thousand patrons did not miss this."

Service and Interest

AT Norwich Sam Newberry is justifying the recent award of the KINE. Company of Showmen by numerous devices designed to interest patrons in the programme and facilitate their attendance to the Odeon during the black-out. A novel idea for combining the dimming of the torches carried by usherettes with publicity of the theatre is the insertion behind the glass of a stencilled Odeon. Tie-ups with booksellers and music shops have been extended and extensive use of luminous paint was made in advertising "The Spy in Black." Street stunts have not been neglected where films such as "The Lambeth Walk" afford an excuse. Recently an appeal to the curious was made by the installation in the foyer of a table bearing a box covered with a black cloth imprinted "Under Cover." On lifting the cover the word "Doctor" appeared lighted by an invisible light, flanked with stills of the film.

As a special attraction E. E. Gains, manager of the Havmarket, Norwich, arranged with his organist, Kenneth Arthur, to give a period of community singing every Monday evening. The experiment is proving satisfactory, and war time songs, old and new, are in great favour.

TWO CORRECTIONS

Owing to a slip of the pen, two kinemas referred to in last week's KINE were incorrectly named. In a description of the alterations of the Regent, Norwich, this A.B.C. house was wrongly described as the Regal, and in another paragraph announcing the Erith acquisition by S. J. Hobbs, the new name of the kinema concerned should have been the Rex and not the Gem, as stated.

COLWYN BAY ALTERATIONS

COLWYN BAY.—Colwyn Bay Pier Committee has instructed the borough surveyor to prepare a report, with estimated costs, based on quantities, of the proposed scheme of alterations to the stage and dressing-rooms at the Pier Pavilion.

VARIETIES OF RHODOID

Where Procurable

Fluorescent sheet rhodoid is a non-inflammable plastic material procurable in a wide range of colourings which includes rose, green, orange and blue in both matt and glossy finishes. Thicknesses are 25/100, 3/10, 5/10, 8/10, 10/10 and 20/10 millimetres, and costs vary from 4s. 3d. to 34s. per sheet of 56 by 26 inches, according to thickness.

Rhodoid is also procurable in special forms as thread, extruded rod and tube and moulding powder in all basic colours.

Leading factors of this very attractive material are May and Baker, Ltd. (Rhodoid Dept.), 42-43, St. Paul's Churchyard, London, E.C.4., who will forward price list and samples to any exhibitor mentioning the KINE in his application.

Employees' Hours and Conditions

SUMMONSES AGAINST WAKEFIELD KINEMAS IN RESPECT OF YOUTHS

STAR CINEMAS (YORK), the owners, and Miss Gill, the manageress, of the Star Cinema, Wakefield, pleaded guilty at Wakefield City Court to a number of summonses concerning the employment of a 16-year-old youth and failing to exhibit notices regarding half-holidays.

The charges included that of failing to keep a record of the hours worked, to keep notices specifying the weekly half-holiday, to keep exhibited notices setting out the provisions of the Young Persons' Employment Act, employing the boy after 10 p.m., and failing to allow him a weekly half-holiday.

For the defendants, it was stated that the previous manager had neglected his duties and was dismissed the week before the inspector visited the kinema. Although the offences were detected while Miss Gill was in charge they took place before the other manager was dismissed. She immediately took steps to have the regulations complied with. The company had run the kinema for 12 years without complaint, and the offences would not have occurred if the previous manager had done his duties properly.

The summonses against Miss Gill were dismissed on the payment of costs in each case (40s. in all), and the company were fined £4 in all and 5s. costs.

At Wakefield City Court this week there were three summonses against the Wakefield Picture House, Ltd. Two alleged that they had employed a youth on two of his half-days, and the third that they had failed to record the overtime he had worked. Fred Haigh, manager of the Grand Electric, was summoned for aiding and abetting.

A plea of guilty was made with regard to the half-day, but not guilty to failing to keep records.

On behalf of defendants, it was stated that the chief operator left without notice, and the manager, being unable to get a substitute, employed the youth in the afternoons, including the half-days, but told him and another youth not to come in the mornings, and he had not known that the youth had been coming.

The youth himself stated that he was told to have the mornings off, but he was interested in the work, had a few odd jobs to do, and had nothing to do at home.

The bench dismissed the summons against Haigh, and in view of the difficult circumstances which had arisen the Chairman said the other cases would be dismissed on payment of costs.

RESTORING THE ORGAN

Hants Exhibitor's Gesture

Ald. G. W. A. Wright, of Eastleigh, chairman of the Hampshire and Isle of Wight branch of the C.E.A., is determined to play his part in keeping alive the organ interlude in kinema programmes.

At a time when many organists are being dismissed he has decided to engage one.

He announced on Friday that he has signed a contract with Frank Hayward, who until recently was at the Forum, Ealing. He was formerly at Lozell's, Birmingham; the Regal, Marble Arch; and the Commodore, Hammersmith. He will play at the Eastleigh Regal.

MUSIC FOR DECEMBER 18 RELEASES

Compiled by A. W. OWEN

"YOUNG MR. LINCOLN" (20th Century-Fox)

CERT. A. 9,054 ft. Reg. No. F.2102. Reviewed in KINE. July 13, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Henry Fonda, Alice Brady, Marjorie Weaver, Arleen Wheelan.
ATMOSPHERE.—Biographical drama of the early life of Abraham Lincoln, his struggles and political history, concluding with a trial scene climax
ORGAN.—"Intermezzo," Coleridge-Taylor (Ascherberg), with adaptation from the special organ arrangement.
NON-SYNC.—As organ, recorded on H.M.V. B.8113 (light symphony orchestra).

"MAN OF CONQUEST" (British Lion)

CERT. U. 8,878 ft. Reg. No. F.2076. Reviewed in KINE. July 6, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Richard Dix, Gail Patrick, Joan Fontaine.
ATMOSPHERE.—Spectacular period outdoor melodrama, a biographical story of Sam Houston, one of America's national heroes
ORGAN.—"Prometheus" Overture, Beethoven (N.C.) (excerpts), with adaptation from piano-solo copy
NON-SYNC.—As organ, recorded on Columbia L.X.488 (symphony orchestra).

"NAUGHTY BUT NICE" (Warner)

CERT. U. 8,010 ft. Reg. No. F. 1,900. Reviewed in KINE. June 1, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Ann Sheridan, Dick Powell.
ATMOSPHERE.—Romantic comedy, in which a staid professor of music is converted from "highbrow" to "swing" music, and his compositions in the latter style bring fortune.
ORGAN.—"Rhapsody in Blue," Gershwin (Chappell' trio section only, with adaptation from the piano solo copy.
NON-SYNC.—As organ, recorded on Decca-Brunswick F. 5464 (Ambrose and Orchestra), or F.5097, by Eight-piano Ensemble.

"CAREER" (RKO-Radio)

CERT. A. 7,062 ft. Reg. No. F.2140. Reviewed in KINE. August 3, 1939.
PUBLICITY.—One 6-sheet.
STARS.—Anne Shirley, Edward Ellis.
ATMOSPHERE.—Small-town romantic drama depicting life in an Iowa township immediately after the 1929 slump.
ORGAN.—"Home on the Range," synchronised with recording Columbia F.B.1393 (Layton and Johnstone), using vocal-piano copy of song for adaptation.
NON-SYNC.—As above, with above or alternative records, Decca Brunswick F.3834 (dance band) or F.3886 (accordion band).

"THE SAINT IN LONDON" (RKO-Radio)

CERT. A. 6,790 ft. Reg. No. Br.R.2080. Reviewed in KINE. July 6, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—George Sanders, Sally Gray.
ATMOSPHERE.—Romantic crime adventure melodrama, No. 3 of "The Saint" Series.
ORGAN.—"Eroica" Symphony, Beethoven, First movement, "Allegro con brio," two pages only, using orchestral piano-conductor copy for adaptation.
NON-SYNC.—As organ, recorded on Decca C.A.8047 (symphony orchestra).

"MAISIE" (M-G-M)

CERT. A. 6,710 ft. Reg. No. F.2010. Reviewed in KINE. June 29, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Robert Young, Ann Sothern.

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ATMOSPHERE.—Romantic comedy-melodrama, depicting the adventures of a show girl stranded in a Western town.
ORGAN.—"Demoiselle Chic" Fletcher (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1914 (orchestra).

"LET US LIVE" (Columbia)

CERT. A. 6,477 ft. Reg. No. F.1651. Reviewed in KINE. May 18, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Maureen O'Sullivan, Henry Fonda, Ralph Bellamy.
ATMOSPHERE.—Romantic melodrama with a tense "snatched from the chair" theme and also illustrates the fallibility of circumstantial evidence.
ORGAN.—"Life and Death" (song), Coleridge-Taylor, synchronised with non-sync. recording and adaptation from the vocal-piano copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8325 (Peter Dawson, bass-baritone).

"NORTH OF SHANGHAI" (Columbia)

CERT. A. 5,201 ft. Reg. No. F.1587. Reviewed in KINE. July 6, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—James Craig, Betty Furness.
ATMOSPHERE.—Melodramatic story of war in China, being the adventures of a woman American reporter and a newsreel cameraman among ruthless renegades operating in the war zone.
ORGAN.—"Pagoda of Jade," Suite, Arlen (Ascherberg), No. 3 only, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—"Casse Noisette" Suite ("Chinoise" only), Tchaikovsky, recorded on H.M.V. D.B.254 (symphony orchestra).

"BOYS' REFORMATORY" (Pathé)

CERT. A. 5,540 ft. Reg. No. F.2129. Reviewed in KINE. July 27, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Frankie Darro, Grant Withers.
ATMOSPHERE.—American boy's reformatory story of graft and crime, with a boy hero who takes the blame for a robbery to save his friend's reputation.
ORGAN.—"Prelude," Haydn Wood (Ascherberg), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8113 (light symphony orchestra).

Variety at Lido Ealing

Visiting the Lido, West Ealing, on Wednesday, November 8, was a tonic which made one forget for an hour or so the organ crisis in which a hundred organists have been axed by circuit chiefs.

The Lido is a comparatively small kinema under independent control with A. W. Arkell as manager. At his suggestion extensive alterations and improvements have been made. These include the provision of an adequate stage for variety and the moving of the organ console to a convenient place for the organist to act as "orchestral" accompanist.

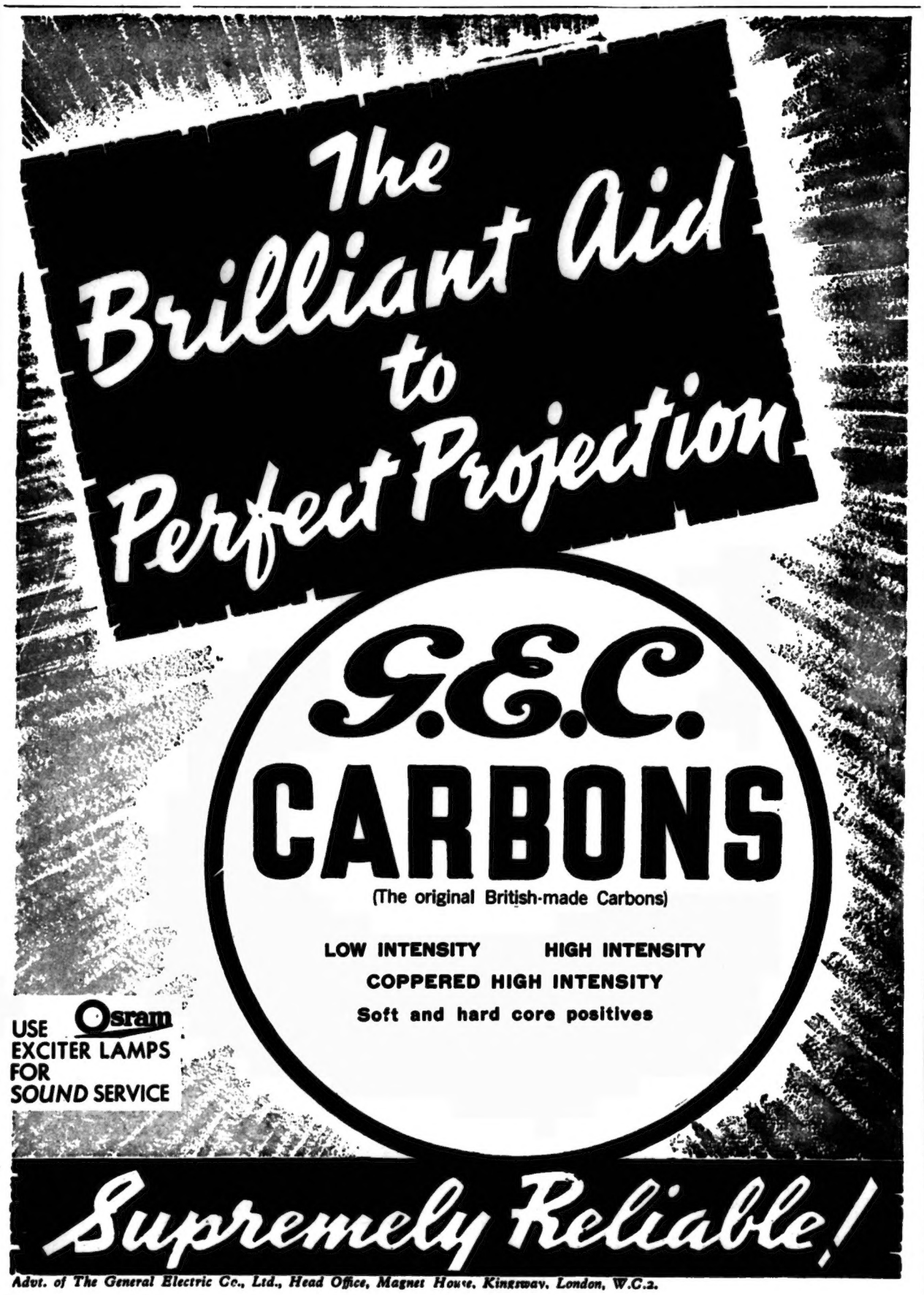
Half an hour's variety is given with complete change each week. The interest and appreciation of the patrons were evident on the occasion of my visit, and the matinée house was a proof that the greatly increased business claimed by the manager is a complete justification of the new policy.

The organ is a small five-rank Compton, with drummer's effects in addition. Quality of tone colour is good, and Archie Scott, who is a very experienced variety accompanist, proved that even with this small model that he could provide an orchestral imitation that left the artistes quite satisfied that they could present their turns to the patrons without worrying about the substitution of organ for orchestra.

I feel that the addition of a third rank of three extra units and Melotone with the piano operated from the console would be such a help to Archie Scott in his work that the expense would very soon justify itself.

A.

PATENTS AND TRADE MARKS
Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Rayner and Co., Patent Agents, of Bank Chambers, 29, Southampton Buildings, Chancery Lane, London, W.C.2, who will give free advice to readers mentioning this paper.



Advt. of The General Electric Co., Ltd., Head Office, Magnet House, Kingsway, London, W.C.2.

Irene Dare, star of EVERYTHING'S ON ICE, which RKO-Radio is Trade showing throughout the provinces on Friday.

London and Provincial Trade Screenings

NEW FILMS TO BE SHOWN DURING THE WEEK ENDING NOV. 23

LONDON

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
Thur., Nov. 16	10.45 a.m., 12.50 p.m., 3 p.m., 5.10 p.m., 7.20 p.m. and 9.30 p.m.	Empire	Every Other Inch a Lady ; Think First ; Unseen Guardians.	M-G-M	Lana Turner	U
,, ,, 16	11 a.m. ...	Own Theatre ...	Point of View (Editions 4 and 5)	Denning Films ...	——	—
,, ,, 16	11 a.m. ...	New Gallery ...	Torchy Blane Plays with Dynamite.	Warner	——	—
,, ,, 16	2.45 p.m. ...	Plaza	Rulers of the Sea	Paramount ...	Will Fyffe	—
,, ,, 16	3 p.m. ...	New Gallery ...	The Old Maid	Warner	Bette Davis	—
,, ,, 16	11 a.m. & 3 p.m.	Century Theatre	Charlie Chan at Treasure Island ...	20th Century-Fox	Sidney Toler	—
,, ,, 17	10.30 a.m. & 3 p.m.	Own Theatre ...	Television Spy	Paramount ...	William Henry ...	—
Fri., ,, 21	10.45 a.m. ...	Monseigneur (Piccadilly).	Early One Morning ; Secret of Cocos Island ; Summertime in Sweden ; Speedway.	Kinograph ...	——	U
Tues., ,, 21	3 p.m. ...	New Gallery ...	Eternally Yours	United Artists ...	David Niven	—
,, ,, 21	11 a.m. & 3 p.m.	Century Theatre	Stop, Look and Love	20th Century-Fox	—— ...	—
Wed., ,, 22	3 p.m. ...	New Gallery ...	Melody of Youth	United Artists ...	Joel McCrea	—
,, ,, 22	11 a.m. & 3 p.m.	Century Theatre	Heaven With a Barbed Wire Fence	20th Century-Fox	Jean Rogers	—
,, ,, 22	3 p.m. ...	Cambridge ...	Fast and Furious	M-G-M	——	
Thur., ,, 23	3 p.m. ...	New Gallery ...	The Real Glory	United Artists ...	Gary Cooper	—

BIRMINGHAM

Fri., Nov. 17	10.45 a.m. ...	Scala	Everything's on Ice	RKO-Radio ...	Irene Dare	U
,, ,, 17	10.30 a.m. ...	West End ...	They Asked For It	General F.D. ...	William Lundigan ...	U
,, ,, 17	10.30 a.m. ...	Forum	Golden Boy	Columbia ...	William Holden ...	A
Tues., ,, 21	10.30 a.m. ...	West End ...	Hero for a Day	General F.D. ...	Dick Foran	U
,, ,, 21	10.30 a.m. ...	Forum	She Couldn't Say No	A.B.P.C. ...	Tommy Trinder ...	—
,, ,, 21	10.30 a.m. ...	Scala	Every Other Inch a Lady ...	M-G-M	Lana Turner	U
Wed. ,, 22	10.30 a.m. ...	Futurist	The Rains Came	20th Century-Fox	Tyrone Power ...	—

CARDIFF

Fri., Nov. 17	10.45 a.m. ...	Odeon	Everything's on Ice	RKO-Radio ...	Irene Dare	U
,, ,, 17	10.30 a.m. ...	Olympia	Lucky to Me	A.B.P.C. ...	Stanley Lupino ...	A
,, ,, 17	11 a.m. ...	Park Hall ...	Blondie Takes a Vacation ...	Columbia ...	Arthur Lake	A
Tues., ,, 21	10.30 a.m. ...	Olympia	She Couldn't Say No	A.B.P.C. ...	Tommy Trinder ...	—
,, ,, 21	11 a.m. ...	Capitol	Television Spy	Paramount ...	William Henry ...	—
,, ,, 21	10.45 a.m. ...	Empire	The Rains Came	20th Century-Fox	Tyrone Power ...	—

GLASGOW

Fri., Nov. 17	10.45 a.m. ...	La Scala... ...	Everything's on Ice	RKO-Radio ...	Irene Dare	U
,, ,, 17	10.45 a.m. ...	Cranston's ...	They Asked For It	General F.D. ...	William Lundigan ...	U
,, ,, 17	10.45 a.m. ...	Regal	Every Other Inch a Lady ...	M-G-M	Lana Turner	U
Tues., ,, 21	10.45 a.m. ...	Scala	I Stole a Million	General F.D. ...	George Raft	A
,, ,, 21	11 a.m. ...	Own Theatre ...	Charlie Chan at Treasure Island...	20th Century-Fox	Sidney Toler	—
Wed., ,, 22	10.45 a.m. ...	Cranston's ...	Hero For a Day	General F.D. ...	Dick Foran	U
,, ,, 22	10.45 a.m. ...	Paramount ...	Television Spy	Paramount ...	William Henry ...	—
,, ,, 22	11 a.m. ...	Own Theatre ...	Stop, Look and Love	20th Century-Fox	Jean Rogers	—
Thur., ,, 23	10.30 a.m. ...	Regal	Lucky to Me	A.B.P.C.	Stanley Lupino ...	A
,, ,, 23	10.45 a.m. ...	Picture House ...	The Rains Came	20th Century-Fox	Tyrone Power ...	—

LEEDS

Fri., Nov. 17	10.45 a.m. ...	Ritz	Everything's On Ice	RKO-Radio ...	Irene Dare	U
,, ,, 17	10.45 a.m. ...	Scala	A Window in London	General F.D. ...	Michael Redgrave ...	A
Tues., ,, 21	10.45 a.m. ...	Tower	They Asked For It	General F.D. ...	William Lundigan ...	U
,, ,, 21	10.30 a.m. ...	Ritz	Lucky to Me	A.B.P.C. ...	Stanley Lupino ...	A
,, ,, 21	11 a.m. ...	Paramount ...	Television Spy	Paramount ...	William Henry ...	—
,, ,, 21	10.45 a.m. ...	Scala	Hero For a Day	20th Century-Fox	Tyrone Power ...	—
Wed., ,, 22	10.45 a.m. ...	Scala	I Stole a Million	General F.D. ...	George Raft	A
Thur., ,, 23	10.45 a.m. ...	Tower	Hero For a Day	General F.D. ...	Dick Foran	U
,, ,, 23	11 a.m. ...	Ritz	Every Other Inch a Lady ...	M-G-M	Lana Turner	U

LIVERPOOL

Fri., Nov. 17	10.45 a.m. ...	Scala	Everything's On Ice	RKO-Radio ...	Irene Dare	U
,, ,, 17	10.45 a.m. ...	Trocadero ...	I Stole a Million	General F.D. ...	George Raft	A
,, ,, 17	11 a.m. ...	Forum	Every Other Inch a Lady ...	M-G-M	Lana Turner	U
Tues., ,, 21	10.45 a.m. ...	Trocadero ...	Hero for a Day	General F.D. ...	Dick Foran	U
Wed., ,, 22	10.30 a.m. ...	Forum	Lucky to Me	A.B.P.C.	Stanley Lupino ...	A
Thur., ,, 23	10.45 a.m. ...	Futurist	The Rains Came	20th Century-Fox	Tyrone Power ...	—

MANCHESTER

Fri., Nov. 17	10.45 a.m. ...	Market St. P.H.	Gibraltar : Guns and Butter ; Dismissed : Seen in Australia : Seen in Bangkok.	Denning Films ...	—— ...	—
Fri., Nov. 17	10.45 a.m. ...	Oxford St. P.H....	Everything's On Ice	RKO-Radio ...	Irene Dare	U
,, ,, 17	10.45 a.m. ...	Theatre Royal ...	I Stole a Million	General F.D. ...	George Raft	A
Mon., ,, 20	10.45 a.m. ...	Market St. P.H....	Blind Folly	RKO-Radio ...	Clifford Mollison ...	U
Tues., ,, 21	10.45 a.m. ...	Market St. P.H....	Timber Stampede	RKO-Radio ...	George O'Brien ...	U
,, ,, 21	11 a.m. ...	Theatre Royal ...	She Couldn't Say No	A.B.P.C. ...	Tommy Trinder ...	—
,, ,, 21	10.45 a.m. ...	Paramount ...	Rulers of the Sea	Paramount ...	Will Fyffe	—
Wed., ,, 22	10.45 a.m. ...	Theatre Royal ...	Hero for a Day	General F.D. ...	Dick Foran	U
,, ,, 22	10.45 a.m. ...	Gaumont ...	Every Other Inch a Lady ...	M-G-M	Lana Turner	U
,, ,, 22	10.45 a.m. ...	Deansgate ...	Charlie Chan at Treasure Island ...	20th Century-Fox	Sidney Toler	—

NEWCASTLE

Fri., Nov. 17	10.45 a.m. ...	Westgate ...	Everything's On Ice	RKO-Radio ...	Irene Dare	U
,, ,, 17	10.45 a.m. ...	Queen's	I Stole a Million	General F.D. ...	George Raft	A
,, ,, 17	10.30 a.m. ...	Haymarket ...	Lucky to Me	A.B.P.C. ...	Stanley Lupino ...	A
Tues., ,, 21	10.45 a.m. ...	Essoldo	Hero for a Day	General F.D. ...	Dick Foran	U

NOTTINGHAM

Fri., Nov. 17	10.45 a.m. ...	Elite	Everything's on Ice	RKO-Radio ...	Irene Dare	U
,, ,, 17	10.45 a.m. ...	News House ...	Tropic Fury	General F.D. ...	Richard Arlen ...	A
,, ,, 17	10.30 a.m. ...	Carlton	Hell's Cargo	A.P.B.C. ...	Robert Newton ...	A
,, ,, 17	11 a.m. ...	Ritz	Every Other Inch a Lady ...	M-G-M	Lana Turner	U
Tues., ,, 21	10.45 a.m. ...	News House ...	A Window in London	General F.D. ...	Michael Redgrave ...	A
Wed., ,, 22	10.45 a.m. ...	Ritz	They Asked for It	General F.D. ...	William Lundigan ...	U
Thur., ,, 23	10.45 a.m. ...	Ritz	I Stole a Million	General F.D. ...	George Raft	A

SHEFFIELD

Fri., Nov. 17	10.45 a.m. ...	Union St. P.H. ...	Everything's On Ice	RKO-Radio ...	Irene Dare	U
,, ,, 17	10.45 a.m. ...	Regent	Sons of the Sea	Grand National	Leslie Banks	A
,, ,, 17	10.45 a.m. ...	Cinema House ...	Island of Lost Men	Paramount ...	J. Carrol Naish ...	A
,, ,, 17	10.30 a.m. ...	Hippodrome ...	Hell's Cargo	A.B.P.C. ...	Robert Newton ...	A
,, ,, 17	10.30 a.m. ...	Central	Professor Mamlock	British Lion ...	—— ...	A
Tues., ,, 21	10.45 a.m. ...	Cinema House ...	A Window in London	General F.D. ...	Michael Redgrave ...	A
,, ,, 21	11 a.m. ...	Central	Every Other Inch a Lady ...	M-G-M	Lana Turner	U
Thur., ,, 23	10.45 a.m. ...	Cinema House ...	I Stole a Million	General F.D. ...	George Raft	A
,, ,, 23	10.45 a.m. ...	Central	Charlie Chan at Treasure Island ...	20th Century-Fox	Sidney Toler	—

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SITUATIONS VACANT

MANAGER wanted; good advertiser, strict disciplinarian.—Particulars, terms, copy references, age, photo, etc., to Pounds, Irish Theatres, Ltd., 79, Donegall Street, Belfast.

KINEMA Manager wanted immediately for South London house.—Apply in writing, stating salary required, to S., Box 216, Kinematograph Weekly.

MANAGER required, small kinema, 25 miles London; technical experience preferred. State full particulars and salary required. Only first-class men need apply.—T., Box 217, Kinematograph Weekly.

WANTED, Second Operator. — Manager, Geisha Cinema, Parnell Road, Bow, E.3. (Advance 2241.)

SITUATIONS WANTED

MANAGER (46), 20 years consistently successful, circuit and independent; thoroughly competent all branches, including operating; highest testimonials; bond; large or small hall, anywhere.—A., Box 177, Kinematograph Weekly.

WANTED, Managerial position outside vulnerable areas; C3 man, age 44 years, at present General Manager of three city kinemas; nominal salary.—D., Box 180, Kinematograph Weekly.

EXPERIENCED Manager seeks post, town or country; would invest £500.—P., Box 190, Kinematograph Weekly.

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MANAGER desires change; age 45; smart appearance; 18 years' experience; London area preferred.—R., Box 192, Kinematograph Weekly.

MANAGER, vacant; first-class references; relieving not objected to; ex-Serviceman.—Z., Box 199, Kinematograph Weekly.

MR. EXHIBITOR! IF YOU ARE IN NEED OF A PERSON WITH A VERY COMPREHENSIVE EXPERIENCE, EITHER TO MANAGE YOUR THEATRE OR TO CONTROL YOUR CIRCUIT WITH UP-TO-THE-MINUTE EFFICIENCY COMBINED WITH ECONOMY, HERE'S YOUR OPPORTUNITY. TWENTY-ONE YEARS' CONNECTION WITH THE TRADE, INCLUDING MANAGERIAL POSITIONS THIRTEEN YEARS, GENERAL MANAGER (CIRCUIT) 3½ YEARS, BOOKING MANAGER (CIRCUIT) 4½ YEARS, OVER MILITARY AGE (OLD CONTEMPTIBLE); SMART APPEARANCE; CONSCIENTIOUS AND A WILLING WORKER. ONLY OFFERS SUGGESTING INITIATIVE AND PROSPECTS CAN BE ENTERTAINED.—L., BOX 209, KINEMATOGRAPH WEEKLY.

EXPERIENCED Manager seeks change; present Manager of modern super; capable of taking charge of two or more theatres; exempt from military service.—Apply, H., Box 207, Kinematograph Weekly.

MANAGER desires change; experienced in all branches; tall, smart appearance; exempt from military service; Midlands preferred.—Apply, G., Box 206, Kinematograph Weekly.

MANAGER (36) desires change; South Wales preferred; thoroughly experienced; excellent credentials; real business builder; neglected kinema considered; salary, commission.—O., Box 212, Kinematograph Weekly.

MANAGER at liberty; go anywhere; thoroughly experienced; large or small halls; exploitation contest winner; age 42, married; trustworthy, reliable; tall, good appearance.—Manager, 32, Grosvenor Gardens, Boscombe.

SITUATIONS WANTED (cont.)

YOUNG Man (29), 15 years' practical experience, requires position, assistant or manager; changes wanted for personal reasons.—N., Box 211, Kinematograph Weekly.

MANAGER (46), now vacant for immediate engagement; 20 years' experience, London and provinces; circuit and independent; large and small halls; thoroughly competent all branches; operating in emergency; highest credentials; bond or cash security; large or small hall; anywhere.—D. V., 31a, Churton Street, S.W.1. 'Phone: Victoria 0689.

CHIEF Engineer, at present holding responsible post, requires change as Electrical Engineer for small circuit; 23 years' experience in the electrical and projection section.—Further particulars on request to V., Box 219, Kinematograph Weekly.

CHIEF Projectionist requires post in or out of London; 20 years' experience, which includes six West End theatres; any equipment; late sound installation engineer; qualified electrician; age 37; highest recommendations and refs.—U., Box 218, Kinematograph Weekly.

FIRST-CLASS Chief Operator vacant; most systems; motor-generator, rectifiers; lowest salary, £4 5s.—Operator, Paxlea, 2, Bourne Vale Road, Parkstone.

OPERATOR-ELECTRICIAN desires position; any set, anywhere; Trades Guild certificates; A.1 references; terms, £3 10s. per week.—K., Box 208, Kinematograph Weekly.

LADY Shorthand-Typist seeks post; secretarial preferred; reliable.—Miss F., 30, Glebe Road, N.3.

FINANCIAL

CAPITAL.—London Financial House of standing invites SOUND PROPOSITIONS. Established Businesses and schemes. Limited company formation.—PRINCIPALS, write, J., Box 586, Kinematograph Weekly.

KINEMAS FOR SALE & WANTED

WANTED to buy, small Kinema, 600-seater, Manchester or district preferred. State all particulars, M., Box 210, Kinematograph Weekly.

FOR SALE AND WANTED

WANTED, pair of Taylor Hobson Ultimum or Maximum Lenses, 5½-in. or 5¾-in. focus.—State lowest price.—Q., Box 214, Kinematograph Weekly.

WANTED, pair of Kalee Machines, Type 10, 11 or 12; must be in good condition, with Western Electric attachment; lowest price and where can be seen.—R., Box 215, Kinematograph Weekly.

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